# STRUCTURAL AND DRAMATIC PATTERNS IN SHAKESPEARE'S COMEDIES

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## PART TWO
## Conclusions: Significance of Conclusions

# P R E F A C E

The aim of the thesis is to find out what patterns in structure, stage technique, and methods of dramatic presentation emerge from the study and practical work involved in preparing ten of Shakespeare's comedies for stage production. Throughout the survey I attempt to trace the main themes and motifs of the plays and try to show how these are presented, developed and demonstrated in terms of theatre. I use my own practical experience in producing these ten plays as a basis in trying to describe the underlying patterns and methods.

The plays are grouped according to similarities in dramatic structure, tone and style - comedy-farces, comedy-melodramas, satire-romances, comedy-masque - so that patterns and contrasts may be brought out in stages as the survey progresses. When the plays have been thus examined in groups, an attempt is made in a subsequent chapter to describe under appropriate headings the structural patterns and the dramatic methods that have emerged from the study. In the final chapter I attempt to use my conclusions to illustrate features of the Elizabethan stage and to make suggestions about the presentation of Shakespeare's comedies on the stage to-day. An introductory chapter on the Elizabethan stage and on five-act structure has been included in order to give a brief impression of the bases from which I believe one must work in dealing with the practical, structural and theoretical considerations involved in a study of this kind.

As basic texts I use authoritative Quartos published prior to

1623 and the First Folio itself, since I am concerned in my accounts of the plays with trying to find out how each was originally meant to work on the stage, what themes it was intended to throw up, and what its original theatrical design was like. For convenience, the line references used are according to the Standard Oxford Edition edited by W. J. Craig; but my quotations are from the original versions in the Folio or Quarto. Throughout the work I have consulted the New Cambridge Shakespeare and such revised editions of the Arden as have been issued in recent years. I have found these most helpful.

J.T.L.

## List of Abbreviations used

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| A. & C. | Antony and Cleopatra |
| Ard. | Arden Edition |
| A.Y.L.I. | As You Like It. |
| Cym. | Cymbeline |
| Errors | The Comedy of Errors |
| F. | Folio Version |
| L.L.L. | Love's Labour's Lost |
| Measure | Measure for Measure |
| M.A. | Much Ado about Nothing |
| M.N.D. | A Midsummer Night's Dream |
| M. of V. | The Merchant of Venice |
| M.W. | The Merry Wives of Windsor |
| N.C. | New Cambridge Edition |
| Per. | Pericles |
| Q. | Quarto Version |
| R. and J. | Romeo and Juliet |
| s.d. | stage direction |
| S.S. | Shakespeare Survey |
| Temp. | The Tempest |
| T. of S. | The Taming of the Shrew |
| T.G.V. | Two Gentlemen of Verona |
| T.N. | Twelfth Night |
| Var. | Variorum Edition |
| W.T. | A Winter's Tale |

# I N T R O D U C T O R Y  C H A P T E R

## (a) THE ELIZABETHAN STAGE

Since my purpose is to find out something of the theatrical technique underlying the ten comedies, it will be useful to indicate briefly the kind of stage for which Shakespeare wrote, as far as we know, and according to the present (but ever changing) notions evolved by scholars, research workers, and practical people of the theatre experimenting in this field.

### Period and Evidence

We are concerned here mainly with the kind of stage used in the London public theatres from 1576 (when The Theatre was built) to the middle of the seventeenth century by which time most of the theatres in which Shakespeare's plays were originally produced had been demolished or dismantled. Of the nineteen Elizabethan playhouses listed by W. J. Lawrence,[1] there is an authentic interior view of only one - The Swan Theatre. This is the drawing found in 1888 in the University Library of Utrecht by the German critic Karl Gaedertz - a drawing by Van Buchell made about 1596 from an original sketch by Johannes De Witt, a Dutch priest who visited England about this time and saw a play at The Swan.[2] The only other evidence we have on which to base conjectures are maps and drawings of Bankside such as those by J. C. Visscher, John Norden and Wenzel Hollar made about the beginning of the seventeenth century,[3] Henslowe's contracts for the

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1. The Elizabethan Playhouse, 1913, pp. 237-239.

2. See Hodges, The Globe Restored, 1953, p. 26; Chambers, The Elizabethan Stage, 1923, ii, 518-546; Irwin Smith, Shakespeare's Globe Playhouse, 1963, p. 47.

3. Reproduced in Hodges, The Globe Restored, 1953, pp. 121-125.

construction of The Fortune in 1600 and The Hope in 1614,[1] and the vignettes on the title-pages of Roxana (Alabaster's Latin tragedy 1632) and Messalina (Richards' tragedy 1640).[2]

General Features: the Swan Drawing

The Globe and The Swan appear to have been circular or hexagonal in shape; The Fortune was built on the model of The Globe but was 'sett square' in shape. These theatres, as well as others like The Curtain, The Rose, and The Red Bull, were 'unroofed' structures. That is to say the centre containing the pit and the stage were open to the sky, although on the periphery the three tiers of galleries giving on to the yard and stage were covered in. The Swan drawing[3] shows these three galleries in circular form on either side of the main structure. This main structure consists of a hut at the top with two windows, a penthouse supported by two pillars resting on the back half of the stage, a gallery in six parts filled with spectators within the penthouse, and two doors, one on either side of a facade marked 'mimorum aedes' - actors' (tiring) house. These doors give on to a platform stage ('proscenium') projecting into the yard ('planities sive arena') and supported by what looks like two thick posts or trestles underneath. In the centre of the stage, well in front of

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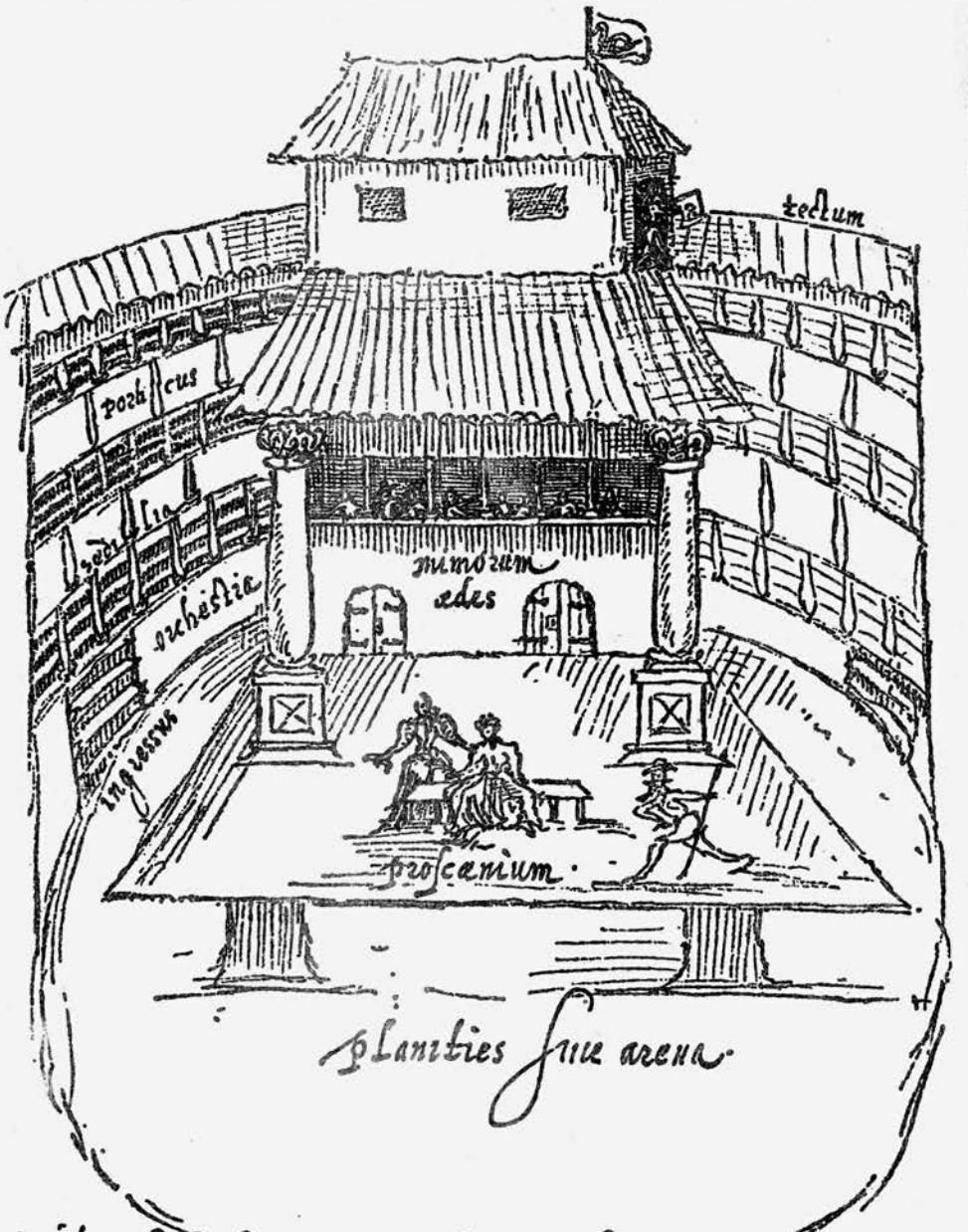
1. Hodges, The Globe Restored, 1953, Appendices F. and G., pp. 187-193.

2. Op. cit. p. 154; and see also Irwin Smith, Shakespeare's Globe Playhouse, 1963, p. 49.

3. Reproduced in Chambers, The Elizabethan Stage, 1923, ii, 521; Hodges, The Globe Restored, 1953, p. 127; Adams, The Globe Playhouse, 1961, opp. p. 300; and elsewhere. See copy overleaf.




quintum [illegible], bisfrontium nominatum, in quo multi ordines, tauri, et stupendæ magnitudinis ferarum, diversis cantibus et coloribus adumbrantur; quæ

the pillars, a group is sketched - a woman seated on a form, another woman standing behind her, and a man standing to one side bowing. The Latin names used on the drawing suggest that De Witt made his original sketch "to bring out an analogy which had struck him between the English and the Roman theatres".[1] The drawing is by no means perfect: Chambers draws attention to its faulty perspective;[2] and there is no sign of an arras or curtain at the back of the stage - a feature that seems to be required by many plays of the period, such as I Henry IV, M.W., Hamlet. Both G. F. Reynolds and Richard Southern have however suggested a valid reason for this lack of arras: the Swan may have used a removeable framework for discovery scenes, which was not required at the time of De Witt's visit.[3] This drawing remains the only contemporary illustration of the Elizabethan stage so far discovered, and as such must be taken as the basis of any conjecture as to what that stage was like.

Auditorium: the Yard

The audience apparently could be grouped all round the stage - seated either in the galleries (the word 'sedilia' occurs in the De Witt drawing) or in the balcony at the back of the stage, or standing in the yard round three sides of the platform. There have been various conjectures about the main entrances: they may have been at either side of the tiring-house or they may have been situated opposite the tiring-house. Adams believes there were two entrances: the scale drawings of his conjectured model of The Globe[4] shows the

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1. Chambers, The Elizabethan Stage, 1923, ii, 526.

2. Op. cit. pp. 544-545.

3. See G. F. Reynolds, The Staging of Elizabethan Plays, 1940, pp. 131-132; and article by Richard Southern 'On Reconstructing an Elizabethan Playhouse', S.S. 12, 1959, p. 32.

4. Irwin Smith, Shakespeare's Globe Playhouse, 1963, Scale Drawing I after p. 198.

main entrance for the audience at the back of the theatre - i.e. opposite the stage, and the entrance for the players behind the tiring-house. The De Witt drawing shows on either side an entrance or stairway marked ingressus which may have led to the galleries but was more likely an entry to the yard, perhaps even intended for the use of actors "in returning from yard to tiring-house after those rare scenes in which the yard was used as an area of dramatic action".[1]

The Stage

The audience standing in the pit or yard would probably be looking at a stage higher than the modern one: it might have been as high as five feet, although Chambers suggests it was from three to four feet above the ground.[2] The notion of a high stage is suggested by the nature of the outdoor street stage which preceded the Elizabethan stage and by the fact that an audience standing on a level surface ('planities') would have a better view of a high than of a low stage. The drawing on the Roxana title-page would seem to bear out this theory. The frequent use of a trapdoor in the middle of the stage would also appear to require a high stage. The yard may not however have been level: Irwin Smith believes it may have had a rake (eighteen or nineteen inches in twenty-nine feet) and may have been paved with brick.[3]

The Swan drawing shows a rectangular stage marked 'proscaenium' - the correct classical word for the space in front of the 'scene' (or tiring-house facade) as Chambers points out.[4] He also suggests that

1. Irwin Smith, Shakespeare's Globe Playhouse, 1963, p. 58; and also pp. 81-83. Allardyce Nicoll, S.S.12, 1959, p. 53, also deals with this possibility in his article 'Passing over the Stage'
2. The Elizabethan Stage, 1923, ii, 528.
3. Shakespeare's Globe Playhouse, 1963, pp. 53-54.
4. The Elizabethan Stage, 1923, ii, 528, footnote 1, and p. 539, footnote 2.

"the breadth is perhaps rather greater than the depth" and goes on to consider the dimensions of The Fortune where certainly the breadth was greater than the depth - 43 ft. by 27½ ft.[1] The Roxana and Messalina vignettes both show tapering stages, and these tapering stages might well have been more convenient and have allowed more room for spectators. As C. Walter Hodges points out,[2] the tapering stage has been incorporated in the important reconstructions of Albright (1909) and J. C. Adams (1943); but the Swan drawing and the Fortune contract he believes strengthen the case for a rectangular shape. Irvin Smith in his recent work however re-states the case for the tapering stage[3] and reproduces in his scale drawings its shape as worked out by Adams in his model. It may be significant of current impressions amongst leading producers in this country that the Royal Shakespeare Theatre at Stratford has been using in recent years a tapering forestage built out from the proscenium walls.

The stage was supported by trestles or posts: "Two solid trestles forming part of its supports are visible", says Chambers, referring to the stage depicted in the Swan drawing.[4] Leslie Hotson believes that these are not trestles at all but windows to light the understage tiring-house or cellarage. He quotes the Fortune contract: "With convenient windowes and lightes glazed to the saide Tyringe howse".[5] It is doubtful however if these windows can refer to a place under the stage. In any case, the Fortune contract tells us that the "Stadge" was to be "paled in below w$^{th}$ good stronge and

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1. The Elizabethan Stage, 1923, ii, 528.
2. The Globe Restored, 1953, p. 36.
3. Shakespeare's Globe Playhouse, 1963, pp. 67-68.
4. The Elizabethan Stage, 1923, ii, 528.
5. Hotson, Shakespeare's Wooden O, 1960, p. 91.

sufficyent newe oken bourdes",[1] although in some drawings the trestles and pillars are to be seen (the Il Pellegrino woodcut, the illustration of a Flemish Street Theatre 1607, and the picture of the Stage for Laurentius, Cologne, 1581).[2] Hodges suggests that the references to stage hangings in Elizabethan documents may refer not to the facade but to the stage itself which may have been draped round the sides with black cloth or arras.[3] Irwin Smith thinks this unlikely since it would have been an invitation to the groundlings to invade 'hell' - the cellar under the stage used to serve the trapdoor, store props, and help in the presentation of supernatural scenes.[4]

The Tiring-House Area

In the Swan drawing there are no curtains at the back of the stage (the tiring-house area) but there is a door on either side. Chambers finds "abundant confirmation from numerous stage directions" for the use of two such doors, although he adds that some plays obviously call for more than two.[5] He also comments on the "large proportion of the action of Elizabethan plays" that takes place at the doors of houses.[6]

There is less agreement about the so-called inner stage. Chambers believes that the "place behind the stage" was a mere "enclave within the tire-house" formed by screens hung with arras; so that

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1. Irwin Smith, Shakespeare's Globe Playhouse, 1963, Appendix A, p. 216.
2. These are all reproduced in Hodges, The Globe Restored, 1953, pp. 46, 136, 132.
3. Op. cit. pp. 47-48.
4. Shakespeare's Globe Playhouse, 1963, p. 69, footnote 3, and pp. 76-78.
5. The Elizabethan Stage, 1923, iii, pp. 73-74.
6. Op. cit. p. 60.

"when no interior scene had to be set, there was nothing between the tire-house and the outer-stage but the curtains."[1] On the other hand, J. C. Adams puts the classic case for the inner stage as an alcove that increased in size and importance with the building of The Globe in 1599. He believes that this alcove (called "The Study" from its first use in Doctor Faustus: 'Enter Faustus in his study') measured 12 ft. high, 7 to 8 ft. deep, and 23 ft. wide, and that it was used for the staging of actual scenes such as the three casket scenes in M. of V., the statue scene in W.T., and "the Shew of eight Kings" in Macbeth.[2] Hodges cannot accept these assumptions: he points out that the term 'inner stage' does not occur "anywhere in the whole corpus of Elizabethan theatrical literature", although he later quotes Professor Thorndike's 158 instances of the use of arras or curtains to 'discover' groups or set pieces in the centre part of the rear wall.[3]

The upper stage or gallery above the stage as shown in the Swan drawing seems to be filled with spectators. This part was called in the 1590's the 'Lord's Room': Chambers believes it was so called because it was primarily reserved for the lord under whose patronage the actors played.[4] It was probably also used for persons of distinction, so that, with spectators at the tiring-house side as well as round the three sides of the platform, the Elizabethan stage may have been at one time a theatre in the round. When however the practice of sitting on the stage itself was introduced, the lord's room tended to fall into disuse. Later this upper stage - perhaps in the form of a balustraded open gallery - appears to have been used for house-and-

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1. The Elizabethan Stage, 1923, iii, 82-83.
2. J. C. Adams, The Globe Playhouse, 1961, Chapter VI, particularly pp. 167-191.
3. The Globe Restored, 1953, pp. 53-54.
4. The Elizabethan Stage, 1923, ii, 535.

window scenes as in M. of V. and R. and J. It is likely to have been used too for an interior scene like that of Induction II in T. of S. Chambers notes that most upper-chamber scenes are of a later date than the Swan drawing: "some architectural evolution, including the provision of a music-room, may already have taken place",[1] so that gradually the whole length of the balcony was taken over, partly for the musicians but mainly for the presentation of scenes, and "the architects of the Globe and Fortune took the opportunity to enlarge the accommodation for their upper scenes."[2]

Adams tends to place great emphasis on the upper stage or 'tarass'. He believes that many important scenes were played there and that the tarass projected well out from the scenic wall.[3] Hodges, while agreeing that such an upper stage as Adams envisages would be quite well seen by the audience, feels that he exaggerates its use. Hodges himself believes that the staging of the monument scene IV.xv in A. and C. might have been done by the help of an upper stage structure - rather like the old street booth - built against the tiring-house facade.[4] This structure, which as Hodges points out has been considered also by Reynolds, Chambers and Adams, would have had the advantage of presenting three sides of the balcony to the audience, and if hung with curtains below could have been used as an inner stage.[5]

Support for the idea of such a projecting moveable structure has

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1. The Elizabethan Stage, 1923, iii, 95.
2. Op. cit. p. 119.
3. The Globe Playhouse, 1961, Chapter VIII, pp. 241-256.
4. Leslie Hotson in Shakespeare's Wooden O, 1960, shows on pp. 201-203 how the same scene could have been staged with the help of a 'house' at one end of the stage.
5. The Globe Restored, 1953, pp. 56-65.

come more recently from Richard Southern. In the article already referred to[1] he traces its possible evolution from the street booth stage with its platform on temporary supports and its curtained space at the back - as illustrated in a detail from a painting 'A Village Fete' (1632).[2] Its incorporation into the more regular stage is suggested (a) in a print of a street stage in Brussels 1594, showing a facade similar to De Witt's with the addition of a formally designed, raised centrepiece,[3] and (b) in a plate in Van der Venne's Tafereel, showing a more elaborate kind of booth stage.[4]

It would appear therefore that a reasonable case for a moveable projecting centrepiece, perhaps incorporating also two side entrances or doors, has been established as a result of the work of Hodges and Southern. It is possible too that this feature may have been evolved not only from the booth stage but also from the "conventionalised arcade settings with which Renaissance editors illustrated editions of Terence and Plautus", as described and illustrated by R. A. Foakes in his introduction to the Arden Edition of Errors. One of the illustrations in this introduction reproduced from the Toronto University copy of an edition of Terence published in 1493 shows a curtained projecting centrepiece divided into 'houses' that might well have evolved into such a moveable projecting centrepiece as we have been considering.[5]

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1. 'On Reconstructing an Elizabethan Playhouse', S.S.12, 1959, pp. 22-34.

2. See Plate IB opposite p. 32, in article referred to in note 1 above.

3. See Plate IIIB reproduced in the article referred to in note 1. See also p. viii of this section including footnote 3.

4. See S.S.12, 1959, p. 32 and p. 34.

5. R. A. Foakes, Introduction to Arden Edition Errors, p. xxxv and p. xxxix.

Glynne Wickham's conjectural reconstruction of the stage formed by two pageant wagons[1] shows three distinct areas: on the pageant cart - the back part screened off as a tiring-house and an area immediately in front with its scenic units (the 'loca'); on the scaffold cart - the main acting area. It is possible to envisage the middle area with its scenic units evolving into an inner stage or having as an elaborate scenic unit the kind of projecting centrepiece that has just been described.

There is no sign of a third level in the tiring-house area in the Swan drawing; but Adams believes a third level was an essential part of the structure. He thinks that it was used not only as a music gallery but also for the staging of certain scenes marked by stage directions such as 'on the top' and 'from the high gallery'.[2] Chambers,[3] writing of De Witt's faulty perspective, hints at the possibility of a third level over the stage to correspond with the top gallery of the auditorium.

The Superstructure

In the Swan drawing the hut at the top appears to be set rather too far back to be of use for housing machinery to raise and lower players to and from 'heaven'. In Hodges' sketch based on the Swan drawing, however, the hut has been placed on top of the roof covering part of the stage,[4] so that it is easy to envisage a trap opening in 'the heavens' (the painted ceiling often referred to in Elizabethan plays) and an angelic body descending to the stage.

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1. Early English Stages, 1959, i, 173.
2. The Globe Playhouse, 1961, Chapter IX, pp. 298-324.
3. The Elizabethan Stage, 1923, ii, 545.
4. The Globe Restored, 1953, p. 174.

Points of Entry and Exit

In addition to the two doors (possibly angled obliquely because of the circular or hexagonal shape of the theatre) the centre discovery space or projecting centrepiece may have served as a point of entry. As I have already said,[1] Allardyce Nicoll and Irwin Smith both believe there may have been movement from yard to platform, from tiring-house to platform via the yard, and in the reverse direction. These movements, necessitating vaulting over the rails or using steps from the platform to the yard, certainly would have enabled Shakespeare's plays to move with the fluidity that the dialogue and sequence of scenes appear to demand.

Décor: Properties: Stage Furniture

Hodges gives the lie to the old notion of the Elizabethan stage as "plain and simple", with little decoration and few properties.[2] De Witt in his letter wrote of the wooden pillars which were "painted in such excellent imitation of marble that it might deceive even the most prying observer".[3] It is likely too that the ceiling of the penthouse was painted to represent the heavens - to match its stage name and its theatrical function. Costumes were rich and colourful: it is probable that stage hangings - curtains, arras, drapes - were also regarded as an essential part of the décor and therefore carefully matched in colour and style. G. F. Reynolds[4] shows how often beds were used on the stage; and both he and Chambers speak of the

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1. See p. ix and footnote 1 of this section.
2. The Globe Restored, 1953, Chapter V, p. 66.
3. Quoted by Hodges in The Globe Restored, 1953, p. 69.
4. The Staging of Elizabethan Plays, 1940, pp. 65-70.

practical trees that were used in various plays.[1] Clearly too tables, chairs, thrones were called for in the staging of formal scenes; and it is possible that the discovery space or projecting centrepiece was brought into use for such scenes. Irwin Smith[2] gives examples of the use of the trapdoor in the centre of the stage in order to bring up a tree or an arbour. From a glance at the list of properties in Henslowe'e inventory of March 1598, it is clear that moveable stage and hand props - including such articles as "i tomb of Dido", "i little altar", "ii moss banks" - were an essential part of the presentation of Elizabethan plays.[3] The setting of stage properties and their removal to make way for new scenes following swiftly raises questions about the use of 'houses', décor simultané and the use of a centrepiece, and the principle of the multiple stage, which are to be dealt with in Chapter VI, section I.

Hotson's New Theories: 'Houses'

In his book published in 1959, Shakespeare's Wooden O, Leslie Hotson, stressing the idea that the Elizabethan stage was amphitheatrical, goes on to postulate a theatre with its tiring-house under the stage and its groundlings in the yard looking across the platform not at a tiring-house wall but at the select part of the audience - a theatre with a transverse scenic axis, having 'houses' facing each other at the stage ends. These houses, frame structures on two levels, Hotson envisages as having curtains on all four sides - curtains that could be drawn back to reveal scenes or closed to hide bodies. Under these houses were traps by means of which bodies could

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1. Reynolds, The Staging of Elizabethan Plays, 1940, pp. 70-77; and Chambers, The Elizabethan Stage, 1923, iii, 89.

2. Shakespeare's Globe Playhouse, 1963, p. 74.

3. G. B. Harrison, Introducing Shakespeare, p. 85, quoted in The Globe Restored (Hodges) 1953, p. 73.

be disposed of. Certainly such houses placed at either end of the stage and used in conjunction with the stage itself form an interesting version of the multiple stage and would no doubt enable one scene to succeed another swiftly. These new theories would mean the abandonment of such time-honoured conjectured features as the inner stage, the tiring-house facade and balcony above it, and the two doors on either side. Entry would have to be from below. Acceptance of the theory would however take us too far from the Swan drawing which seems to incorporate all the time-honoured features except the inner stage. Moreover the word 'house' as used by Hotson to describe the structures at either end of the stage is clearly a long way from its meaning as illustrated in those mediaeval editions of Terence illustrated in the Arden Edition of Errors,[1] although the Venice Terence 1499 has an illustration 'Coliseus Sive Theatrum' which seems to support Hotson's theory.[2] Throughout his book Hotson attacks the idea of a facade stage, but the testimony of the Swan drawing with its wall marked 'mimorum aedes' is difficult to refute.

Summary

The impression emerges of a theatre where the audience were in closer contact with the players than they are on the modern stage: the spectators in the yard surrounded the stage on three sides; and those in the three galleries were also grouped round the stage - almost as if in an amphitheatre. At one time the 'quality' may have sat on the fourth side of the stage - in a balcony above the stage - thereby completing the effect of a theatre in the round. At the back of the stage on the facade there may have been an opening in the

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1. See p. xiv and footnote 5 of this Introduction.

2. Reproduced in Hotson, Shakespeare's Wooden O, 1960, opp. p. 104.

centre covered with arras or a curtain: it may have been an alcove; it may only have been an enclave of the tiring-room formed by screens. It seems fairly certain that there were two doors - one on either side; so that, with the centre opening, the Elizabethan stage may have had three points of entry. There may even have been four or more, if we accept the possibility of entry and exit by way of the yard. The balcony above seems to have been used at one time by distinguished spectators, but later it appears to have been brought into the action of the plays. The musicians may also have used this balcony or they may have used a small one above on the third level. On the other hand, recent research has postulated some kind of booth structure forming a balcony above and a curtained alcove below placed against the tiring-house facade for certain productions. This, rather than any recess or enclave, may have been used as discovery space and point of entry. The roof covering part of the stage seems to have been topped by a hut in which machinery for raising and lowering people and props was housed. There seems also to have been extensive use of various stage and hand properties; and there is evidence that the stage itself was elaborately decorated.

These ideas continue to be examined, developed and modified, but the basis of an apron stage backed by a tiring-house facade seems still to be generally accepted. This basis was however challenged with the publication of Leslie Hotson's Shakespeare's Wooden O, which postulates a theatre completely in the round with 'houses' facing each other at either end of the stage and a tiring-house under the stage.

We cannot be sure of very much of what has been conjectured about the Elizabethan stage. The Swan drawing must still remain

the basis of our conjectures, despite its imperfections; but perhaps the best means of finding out something of the nature of the stage for which Shakespeare wrote his plays are the plays themselves considered purely as practical theatre.

## (b) FIVE-ACT STRUCTURE

Before I go on to examine the plays, I should like to state briefly as a basis for my survey the theories behind the five-act structure which is believed to have derived from Terence and according to which the comedies are divided in the Folio version of 1623.

### The Structure of Terence's Comedies

In the works of Varro and Donatus, five of Terence's plays are analysed in two different ways: they are shown to be constructed in five stages or acts; and they are also divided into three parts.[1] Varro called the five divisions acts; but he was careful to add they were plot-divisions and not stage-divisions.[2] Donatus demonstrated how the stages in plot structure worked out in the five Terence comedies. The first act is preparatory, giving the necessary information leading to the 'resolution' of the characters. The second act begins the action, presenting the preliminary moves and counter-moves and foreshadowing the main conflict. In the third act the opposing forces make their main attack and seem to be on the point of winning; but in the fourth act there is a counter-attack on behalf of the young men, and it becomes clear they are to win. In the fifth act the young men triumph.[3]

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1. T. W. Baldwin, William Shakspere's Five-Act Structure, 1947, Chapters I and II.

2. Op. cit. p. 27.

3. Op. cit. pp. 9-10 and pp. 20-22.

In the commentaries of Donatus on Terence's plays published in the fifteenth and sixteenth centuries there are two tracts Evanthius de Fabula and De Comoedia in which the three-fold division is defined: the protasis is the first act or beginning of the drama in which part of the argument is unfolded; the epitasis is "the increase and progression of the turbations", or "the involution of the argument by the elegance of which it is knotted together"; and the catastrophe is the solution of the play, "the conversion of affairs into a happy ending".[1]

The Neo-Terentian Pattern

Attempts were made in subsequent studies of Terence in the sixteenth century to correlate the five-act pattern with the three-fold division: Willichius "stretched" the protasis to include the first and second acts, placed the epitasis in the third act, tended to see the fourth act as a transition stage, and confined his catastrophe to the last act. Wagnerus took the development a stage further: in the preface to Willichius' edition of Terence in 1550, he makes an analysis of Andria, for the first time fully integrating the two systems. Wagnerus sees two goals towards which the comedy moves: the first is "the thing towards which the protasis tends, at the end of the second act. The second is the thing towards which the epitasis tends (the highest epitasis), the occasion of the catastrophe, at the end of the fourth act".[2]

The Neo-Terentian Pattern and the Elizabethan Theatre

Although H. L. Snuggs points out that other contemporary

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1. T. W. Baldwin, William Shakspere's Five Act Structure, 1947, pp. 33-34.

2. Op. cit. pp. 233-234 and p. 239.

commentators refused to accept the Andria formula integrating the two systems,[1] it is reasonable to assume that dramatists in Elizabethan England would have been influenced by the theorising about dramatic structure that was in the air at the time. Baldwin sees significance in the fact that Nicholas Udall produced the first regular comedy in English, Roister Doister, in 1553, three years after the first appearance in print of the Willichius-Wagnerus formula.[2] The "Learned Comedy" of the Italians was constructed according to the neo-Terentian pattern,[3] which appears to have influenced the writers of court plays in sixteenth-century England; but those writing for the public theatres appear to have been less affected by the fashion.[4] It may be significant that all the original Shakespeare Quartos were undivided, while the Folio with its act divisions did not appear until 1623, by which time Ben Jonson and others were "bringing into fashion the pseudo-classical scheme of play division".[5]

## Shakespeare and Five-Act Structure

The act and scene divisions, imperfectly indicated in the 1623 Folio and completed by Nicholas Rowe in his edition of 1709, have been accepted more as a convention and a convenience than as an indication of the structure of the play. The first great modern

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1. Shakespeare and Five Acts, 1960, pp. 32-34.
2. T. W. Baldwin, William Shakspere's Five Act Structure, 1947, pp. 239-240.
3. Marvin T. Herrick, Italian Comedy of the Renaissance, 1960, p. 60 and p. 66.
4. H. L. Snuggs, Shakespeare and Five Acts, 1960, p. 38.
5. Margaret Webster, Shakespeare To-day, 1957, pp. 68-69.

exponent of the 'open' method of presenting Shakespeare in unbroken continuity, William Poel, described the harmful effects of act intervals and advised editors to ignore the act and scene divisions in the Folio.[1] On the other hand, in more recent years, especially since the publication of T. W. Baldwin's book in 1947, there seems to have been a revival of interest, not in the idea of four act-intervals, but in the neo-Terentian pattern reflected in the five-act division. Baldwin[2] himself traces the pattern in L.L.L., Errors, T.N. and T.G.V.; and John Vyvyan[3] illustrates the five-act formula at work in W.T., Measure, L.L.L. and T.G.V. Harold Brooks[4] seems to accept Baldwin's analysis of Errors; and Frank Kermode[5] analyses Temp. in terms of the Terentian pattern. Clifford Leech in an article[6] seems to accept the idea of the wide currency of a five-act structure in Elizabethan days and goes on to show how Per., W.T. and Temp. are constructed according to the pattern.

Of the ten plays dealt with in the survey, five - M.W., W.T., A.Y.L.I., T.N., Temp. - are divided into acts and scenes in the 1623 Folio as found in modern editions. Four others - L.L.L., M.A., M. of V., M.N.D. - have the act divisions only in the Folio, again

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1. Shakespeare in the Theatre, 1913, pp. 42-43.
2. William Shakspere's Five Act Structure, 1947, Chapters XXVI, XXVII, XXVIII, XXX.
3. Shakespeare and the Rose of Love, 1960, Chapters I, II, IV, V.
4. 'Themes and Structure in 'The Comedy of Errors'', Early Shakespeare, 1961, pp. 69-70.
5. Ard. Temp., 1957, pp. lxxiv-lxxvi.
6. 'The Structure of the Last Plays', S.S.11, 1958, pp. 21-27.

as in modern editions. T. of S. alone has had its original Folio act divisions altered by later editors; and it would seem that the now standard act and scene divisions make the play conform to the pattern suggested by the Folio divisions of the other comedies examined.

Summary

Literary commentators in the sixteenth century, working on analyses of Terence's comedies by Varro and Donatus, postulated dramatic structure according to a five-act pattern and development according to a three-fold division of protasis, epitasis and catastrophe. A formula was worked out integrating the two systems, so that the protasis included Acts I and II, the epitasis Acts III and IV, and the catastrophe Act V. Playwrights in Elizabethan and Jacobean England seem to have been influenced by this 'neo-Terentian' system; and it seems to have become fashionable by the second decade of the seventeenth century to divide plays according to the five-act pattern.

Commentary

In the course of my survey, I propose to use this basic five-act division not only for convenient reference but also to find out what relationship it has with the dramatic structure, shape and rhythms that emerge from the staging of the ten plays. The survey will be concerned with letting the plays suggest their own individual shape and structure as these work out on the stage; and the dramatic form that emerges will be measured against both the five-act structure and the three-fold division. I shall therefore for convenience use the terminology and the integrated formula of the 'neo-Terentian' pattern.

# C H A P T E R  O N E

## THREE COMEDY-FARCES:

## The Taming of the Shrew  The Merry Wives of Windsor
## Love's Labour's Lost

## I. THE TAMING OF THE SHREW

### Introduction

I am inclined to accept Peter Alexander's contention, supported by Dover Wilson and W. W. Greg, that the Quarto play The Taming of A Shrew was not the basis for Shakespeare's The Taming of The Shrew, but a "vamped up" reconstruction of it.[1] For the survey I use only the Folio version of 1623, which may or may not be the only version Shakespeare wrote, but is the only version extant that we can be sure came from Shakespeare's hand.

The Christopher Sly 'frame', complete in A Shrew, appears only at the beginning of Shakespeare's play. Whatever may be the reason for this, I believe it to be a mistake to graft the ending of A Shrew on to Shakespeare's play for the sake of tidiness, just as I believe it would do harm to the structure to remove what remains of the frame. It is more important to consider what happens structurally when the play moves out of its frame. I believe it moves so far that the frame cannot be put back at the end: no frame could contain the Katherine and the Petruchio that emerge and develop in the heart of the play.

Writing in 1937 M. R. Ridley[2] mentioned the objections many

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1. See N.C. T. of S., 1953, pp. 108-109, 105-106, and 122; and W. W. Greg, The Editorial Problem in Shakespeare, 1954, pp. 73-74.

2. Shakespeare's Plays, p. 59.

people had (and perhaps, despite the greater harshness of many plays of recent years, still have) to T. of S.: ". . . many readers . . . find in the crudity, which was intentional, something verging on brutality, which was not". The important thing I think is to see the play as a dramatic statement of a theme or themes. J. Russell Brown in a recent work[1] seems to be more concerned with the over-all significance of the play and with its "profound mystery". Both he and Dover Wilson[2] comment on the power of Katherine's speech in the final scene; Derek Traversi[3] notes how in this speech the stress is laid "on the right ordering of things according to 'nature'"; and G. I. Duthie[4] shows how it both states the "moral" and fits in with the Shakespearean "doctrine of the harmonious hierarchical universe". It will be one of my aims to find out how significant this speech is in terms of the structural and thematic development of the play.

A First Movement

In the Induction and in the transition from the Induction to the play itself, certain features in technique are to be noted. First is the contrast between Sly's racy prose and the mannered refined verse used by the Lord and his followers when they come upon Sly. Second is the stage direction from the Folio: Enter aloft the drunkard with attendants, some with apparel, Bason and Ewer, & other appurtenances, & Lord - which suggests that the second scene was played on the upper stage as a preparation for the presentation of a play within a play. The third feature exemplifies a kind of leading-in technique which may be compared to the modulating devices used in

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1. Shakespeare and his Comedies, 1957, p. 61.
2. N.C. T. of S., 1953, p. 126.
3. Shakespeare: the Early Comedies, 1960, p. 22.
4. Shakespeare, 1951, pp. 57-62.

the pastoral romance in W.T. This begins at the point where, his transformation completed and the play announced, Sly settles down on the upper stage to watch the performance. The Induction then merges into the play: Flourish. Enter Lucentio and his man Triano (F.s.d.) There follows Lucentio's long prologue speech with its artificial flavour - perhaps based on a stock Italian model and theme.[1] This sequence is in turn abruptly concluded by a stage direction - Enter Baptista with his two daughters . . . Lucen. Tranio, stand by, when the core of the play is reached: the family position is stated by Baptista and the shrew theme enunciated by Katherine herself. Thus there has been a lead-in from the Induction to the main theme in three stages, and these three stages are illustrated in the three separate parts of the theatre used: the Christopher Sly group in the balcony; somewhere on the skirts of the stage watching the main action Lucentio and Tranio; and on the main acting area the family group. The dialogue that follows suggests that Shakespeare is using the device of a play within a play to satirise the style he is himself using to start the play:

> 1.Man. My Lord you nod, you do not minde the play.
>
> Beg. Yes by Saint Anne do I, a good matter surely: Comes there any more of it?
>
> Lady. My Lord, 'tis but begun.
>
> Beg. 'Tis a verie excellent peece of worke, Madame Ladie: would 'twere done. They sit and marke
>
> (I.i.251-257)

With the development of the character of Petruchio in the next scene the play begins to come to life, although the technique still seems to be thirled to conventional devices. The use of the two

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1. This speech may owe something to the kind of stock speech used for the lover's "first arrival in a city" in the commedia dell' arte, quoted by K. M. Lea. Italian Popular Comedy, 1934, i,107.

doors is indicated: Petruchio enters and seeing the other door says ". . . & I trow this is his house". The passage between servant and master with its comic violence and comic misunderstanding based on word play has a contrived air about it, perhaps owing something to Plautine burlesque or the lazzi of the commedia dell' arte.[1] With the emergence of Hortensio, use is made of a trio figure, at first throwing up Grumio's malevolent asides, but more significantly throwing emphasis on the restless figure of Petruchio.

In the scene where Petruchio and Katherine come together for the first time (II.i) the themes, techniques and devices of the whole play are demonstrated. The first sequence is a prelude - a tableau presenting Katherine and Bianca intended to contrast shrewishness with timidity. The second sequence, formally presenting Lucentio as the schoolmaster and Hortensio as the music master, builds up to the piece of ritual in which Baptista formally hands Hortensio the lute and Lucentio the set of books (II.i.100-108). After this there is a change from the ceremonial to the spirited: something of the roughness and boastfulness of the miles gloriosus is transmitted in Petruchio's speech:

> Pet. I am as peremptorie as she proud minded:
> And where two raging fires meete together,
> They do consume the thing that feedes their furie.
> (II.i.132-134)

This is interrupted by a significant stage direction (Enter Hortensio with his head broke), a spurt of dialogue, and a speech by Hortensio - all of which strike the note of farce and prepare the audience for the core of the scene - the encounter between Katherine and Petruchio.

Petruchio's soliloquy acts as a bridge to the most vigorous and

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1. See K. M. Lea, Italian Popular Comedy, 1934, i, 67-69.

thematically direct duologue of the whole play. It is the kind of speech that induces in the audience an effective sense of participation:

> Pet. Ile attend her heere,
> And woo her with some spirit when she comes,
> Say that she raile, why then Ile tell her plaine,
> She sings as sweetly as a Nightingale
> . . . . . .
> But heere she comes, and now Petruchio speake.
> (II.i.169-172, 182)

A soliloquy like this would require close rapport with the audience, and this rapport might well have been caught by the kind of rotary movement described by Tyrone Guthrie in a recent work.[1]

The encounter is the centrepiece of the scene. Petruchio goes to the attack in a speech full of flourish and mock praise, and Katherine counter-attacks in a sharper style that changes the rhythm from rhetoric to knock-about, slanging duologue. Finally, after another alternation between Petruchio's mock-heroic style and Katherine's repartee, there is a sudden change to a purposeful note and a firm conclusion:

> Pet. Thus in plaine termes: your father hath consented
> That you shall be my wife . . .
> And will you, nill you, I will marry you.
> (II.i.263-265)

The next sequence leads up to a piece of ritual that momentarily steadies the pace of the play - the betrothal of Katherine and Petruchio pronounced by Baptista; but this is followed immediately by a return to the brisker tone and a flamboyant exit by Petruchio:

> Pet. I will to Venice, sonday comes apace,
> We will haue rings, and things, and fine array,
> And kisse me Kate, we will be married a sonday.
> (II.i.316-318)

The play then switches to the Bianca plot; and a trio grouping with

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1. A Life in the Theatre, 1960, p. 187

Baptista, Gremio and Tranio develops, movement swinging from one side to the other as each suitor bids in turn.

This first high climax of the taming theme and the characteristic running-down of the rhythm on the Bianca theme mark the patterning of a first movement.

A Second Movement

This movement would appear to consist of two scenes presenting the contrast between the two main themes - the formal and the farcical. The first, III.i, where Bianca is wooed first by Lucentio disguised as the Latin master and then by Hortensio disguised as the music master, is a balanced artificial scene, deriving its effect from intrigue in the Italian style against a background of 'learning'.[1] The scene is evenly divided between the wooers: Bianca sits first with the one then with the other; and the wooing technique used by Lucentio is balanced by that used by Hortensio. The second scene moves directly into the vigour of the taming theme, and uses for its effect narrative and broad comedy bordering on farce. The confused atmosphere of worry is interrupted by Biondello's description of Petruchio's approach which prepares the way for Petruchio's first appearance in his fantastic wedding garments. After a drop in pace while the Bianca theme is touched on briefly, the same technique is used to build up to the climax, the anticipatory narrative by Gremio acting as herald to the wedding procession with its musical effects: Musicke playes. Enter Petruchio, Kate, Bianca, Hortensio, Baptista (F.s.d.). Petruchio's

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1. Although disguise and the Dottore figure were stock ingredients of the commedia dell' arte, it was in the commedia erudita that the Pedant figure mouthing his Latin was originally exploited. See Herrick, Italian Comedy of the Renaissance, 1960, Chapter III, pp. 92-93, 107; and K. M. Lea, Italian Popular Comedy, 1934, i, Chapter II, pp. 39-41.

panache brings back the characteristic rhythm, which slackens at the 'entreating' passage (lines 196-201) and then mounts again to the flourish of the exit lines:

> Feare not sweet wench, they shall not touch thee Kate,
> Ile buckler thee against a Million. Exeunt P. Ka.
> (III.ii,241-242)

The scene remains true to the pattern of the play: the romantic theme is reintroduced: Bianca is to "take her sisters roome" and "practise how to bride it"; and this brief concluding sequence restores the comic balance. At this point of relaxation after the high farcical climaxes of the wedding scene one may mark the end of a second movement.

A Third Movement

This may be divided into two parts: the next six scenes form a unit that builds up to the dramatic climax in V.i; and the finale V.ii stands by itself as the thematic highlight of the whole play.

The first part of the movement exemplifies the technique of alternation: the action alternates between the taming and the Bianca themes until the Bianca theme reaches its climax. In the first two taming scenes certain dramatic effects emerge. Each has a prologue featuring the servant figure Grumio: in the first he tends to give a set comic performance, but in the second where he torments Katherine his part is more closely linked with the main theme. Throughout these scenes much ranting and quasi-violent movement are indicated. In the first Petruchio rails at and threatens the servants: "'Tis burnt, and so is all the meate . . ."(IV.i.164); "What, do you grumble? Ile be with you straight" (IV.i.170). In the second, movement passes quickly from the eating sequence to the hat-and-gown episode where Petruchio's invective and Grumio's attack on the tailor

whip up a fast farcical pace. It is to be noted that at the end of each of these taming scenes a moral is lightly drawn: the use of the mono-figure at the end of the first to enable Petruchio to point the moral is balanced by his moralising speech at the end of the second - ". . . 'tis the minde that makes the bodie rich" (IV.iii,174).

After alternating his themes in this way, Shakespeare now begins to bring them together. In IV.v Petruchio completes the taming process by using a device that imparts a comic rhythm to the play: he bullies Katherine into accepting the absurd and then perversely mocks her for doing so. This technique is used also in the sequence with old Vincentio which ends the taming process and brings the two themes together.

The last scene of the series, V.i, in which the dramatic climax of the play is reached, has certain noteworthy features. It illustrates the freedom and flexibility of the open stage: the first sequence is a continuation of the Bianca-Lucentio elopement scene, IV.iv; and the second sequence begins with a continuation of the scene just ended: Petruchio and Katherine re-appear to point out to Vincentio his son's house: "Sir heres the doore, this is Lucentios house" (V.i.9). The appearance of the Pedant masquerading as Lucentio's father gives rise to an important s.d. - Pedant lookes out of the window, presumably indicating another use of the balcony. It is at this point that the comedy of disguise, intrigue, and wrong identity begins to build up to its maximum confusion. Violence and angry processions are indicated by the stage directions: He beates Biondello; Enter Pedant with seruants, Baptista, Tranio. The dialogue works up wildly to the point where Tranio "calls forth" an officer (V.i.93). Gremio's attempt at intervention - "Stae officer, he shall not go to

prison" - gives rise to the use of a trio grouping to indicate a last stand by the imposters and the bullying of the Pantalone:

> Gre. . . . I dare sweare this is the right Vincentio.
>
> Ped. Sweare if thou dar'st.
>
> Gre. Naie, I dare not sweare it.
>
> Tran. Then thou wert best saie that I am not Lucentio.
> (V.i.101-106)

The climax comes with the entry of Biondello, Lucentio and Bianca, the break-up of the intrigue, and the formation of a formal quartet grouping in which the eloping couple ask forgiveness:

> Luc. Pardon sweete father. Kneele
>
> Vin. Liues my sweete sonne?
>
> Bian. Pardon deare father.
>
> Bap. How hast thou offended, where is Lucentio?
> (V.i.115-117)

The concluding dialogue between Katherine and Petruchio, up to this point mere spectators in this scene, underlines the harmony they themselves have reached and thus restores balance to the play (lines 149-157).

In the finale, when the women withdraw after the banquet, the need for a demonstration of the theme becomes apparent in the taunts of Tranio and Hortensio which build up to Baptista's challenging statement:

> Now in good sadnesse sonne Petruchio,
> I thinke thou hast the veriest shrew of all.
> (V.ii.63-64)

This leads directly to the proposing of the wager which is to be the means of bringing about the final demonstration of the theme:

> Petr. Let's each one send vnto his wife,
> And he whose wife is most obedient,
> To come at first when he doth send for her,
> Shall win the wager which we will propose.
> (V.ii.66-69)

After the refusals of Bianca and the Widow to re-appear, the dialogue runs down in a tone of perceptible flatness; and this would seem to be done deliberately to highlight Katherine's entry - an entry the more effective for being quiet and demure:

> Kat. What is your will sir that you send for me?
> (V.ii.101)

In the final sequence the play sets forth the contrasts and the themes clearly: the angry rebellious spurts of dialogue from Bianca and the Widow are followed by the set piece - Katherine's speech on woman's duty to man. It would seem that the two women being addressed are showpieces used by Katherine and placed within full view of the audience:

> Kate. Fie, fie, vnknit that thretaning vnkinde brow,
> And dart not scornefull glances from those eies,
> To wound thy Lord, thy King, thy Gouernour.
> (V.ii.137-139)

The verse itself has a lyrical formality and a poise that contrast with the colourless conventional formality of the early romantic scenes and with the rhetorical restlessness of the early Petruchio scenes. The ending suggests a centre-stage picture - Katherine kneeling before Petruchio, emphasising the moral of the speech:

> And place your hands below your husbands foote:
> In token of which dutie, if he please,
> My hand is readie, may it do him ease.
> (V.ii.178-180)

The shape of this scene is apparently designed to bring out Katherine's transformation. Through the dialogue, movement and grouping, and through the deeper steadier tone reflected in the final speech, the impression emerges of Katherine as a person not merely tamed but having developed a maturity that Bianca and the Widow are seen to lack.[1] The

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1. The play is thus seen to be a "variant upon the great comic theme of Growing Up". Bradbrook, The Growth and Structure of Elizabethan Comedy, 1955, p. 79.

demonstration and the poetic statement convert the theme into a truth dramatically proved.

The Shape of the Play as a Whole

The looseness of the opening is due to the vestigial framework and its attractive figure Sly; but after the leading-in to the main plot the play develops its power in what I would call its first movement by the shaping and climaxing of the first Petruchio-Katherine encounter in II.i. A second movement derives its shape from the juxtaposition of the Bianca scene III.i with the Petruchio scene III.ii, and from the shaping and pace of Petruchio's wedding masquerade in III.ii. In the third movement, taming scenes alternate with Bianca-intrigue scenes until the two merge in V.i. Here the Petruchio theme seems to get lost in the furore of the climax to the Bianca theme until it re-appears at the end paradoxically to restore comic balance to the play. This scene, V.i, contains the great dramatic climax of the Bianca intrigue; but the main thematic highlight is kept for the finale where the message of the taming theme is dramatically and poetically expressed.

## II. THE MERRY WIVES OF WINDSOR

Introduction

In dealing with this play one must consider the problem of the Quarto of 1602 and its relationship with the Folio of 1623. The Quarto would appear to be based on a popular version, while the Folio may represent an attempt to prepare the play for a court performance.[1]

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1. See N.C. M.W., 1954, p. 100; J. Crofts, Shakespeare and the Post Horses, 1937, Chapter XVI; and W. W. Greg, The Editorial Problem in Shakespeare, 1954, p. 72.

I accept the Folio as the nearest to Shakespeare's original or final version; but I agree that the Quarto cannot be ignored since it supplies many stage directions and throws light on certain problems of the Folio text. The latest study of the play seems to support this viewpoint: William Green[1] believes that the blending of the two texts "brings us closer to" the script used for the first performance which he dates 1597. Greg[2] also draws attention to a close correspondence which "exists between the quarto and folio texts . . . particularly . . . certain portions of Falstaff's dialogue: the two Brook-scenes will serve as good examples"; and it is interesting to note with K. M. Lea[3] that these two scenes and the buck-basket scene have resemblances in theme and situation to the commedia dell' arte scenario Li Tre Becchi. Despite the loose texture, the play still acts well, and it is part of my aim to discover why. It will be interesting to find out how the Brook scenes affect the structure and rhythm of the play.

A First Movement

The play takes some time to settle down to its main themes: the opening sequences depicting the Shallow-Falstaff conflict serve only to present peripheral comedy and characterisation. The main Falstaff-Ford theme is not touched on until the very brief appearance of the Wives with Anne Page; and the theme is introduced as much by a stage picture as by dialogue. The Quarto stage direction Sir Iohn kisses her interprets the F. line: "Fal. Mistris Ford ... by your leaue good Mistris". After a processional exeunt of the main characters the

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1. Shakespeare's Merry Wives of Windsor, 1962, p. 106
2. Shakespeare's Merry Wives of Windsor 1602, 1910, p. xl.
3. Italian Popular Comedy, 1934, ii, 432-433.

play concentrates on the Anne Page theme firstly in a trio figure where Slender is urged by Evans and Shallow to pursue his wooing (I.i.213-268), and finally in two passages in which the character study of Slender becomes a caricature (I.i.277-329).

The first Garter Inn scene I.iii, in which the Falstaff-love intrigue is unfolded, is introduced by stock comic elements - Pistol's bombast and Nym's use of the catchword 'humour'; but in the heart of the scene Falstaff's prose speeches have a swaggering rhythm and a colourful imagery that enliven and broaden the intrigue:

> F. Fal. . . . She is a Region in Guiana; all gold, and bountie: I will be Cheaters to them both, and they shall be Exchequers to mee: they shall be my East and West Indies . . . (I.iii.74-77)

The scene ends on a note of mock-melodrama: there is a narrowing-down to the figures of Pistol and Nym outlining their plot against Falstaff.

The Caius-closet scene, I.iv, has as its climax the discovery by Caius of Slender's man Simple in his closet; and here the letter of challenge and Caius' testy remarks emphasise the developing sub-theme of the Anne Page intrigue - the ill feeling between Caius and Evans. In the last sequence of this scene there is a change to an atmosphere of formal romantic comedy with the appearance of Fenton to enlist Mistress Quickly's help. There would appear to be here the same kind of modulation from the broadly comic to the conventionally romantic as in T. of S. II.i and III.ii.

The act division here seems to mark a slight pause and a change in rhythm: the first scene in the second act returns directly to the main comic theme with a brief soliloquy by Mistress Page and a duo-logue between the Wives symmetrically presented to bring out the dual wooing motif. In Mistress Page's climax speech the humour of the

situation is presented with a light-hearted comic detachment characteristic of the atmosphere in which the theme of jealousy is set:

> F. Mis. Page. Letter for letter; but that the name of Page and Ford differs: to thy great comfort . . . heere's the twyn-brother of thy letter . . . (II.i.71-74)

The development of the Ford-jealousy theme is then anticipated by a remark of Mistress Ford's thrown off at the end of this sequence: ". . . o that my husband saw this Letter: it would giue eternall food to his iealousie" (II.i.102-103). In the second sequence, in which the women stand aside, the dialogue picks out the quartet Ford-Pistol-Nym-Page; and balance and contrast are used deliberately, as first Ford and Pistol and then Page and Nym are highlighted. The balance and rhythm give shape to the developing theme: the women emerge to greet the men, and the dialogue passing round the quartet lingers for a moment on Ford's brooding obsession:

> F. Ford. I melancholy? I am not melancholy. Get you home: goe. (II.i.156)

At the beginning of the first Brook scene II.ii Falstaff's prose rhetoric with its rhythm and swagger has the same effect as the verse rhetoric used by Petruchio in T. of S. II.i: the vitality of the language rivets the attention of the audience on the character and thus enables him to dominate. After the rambling dialogue with Mistress Quickly the play narrows down to the duologue between Falstaff and Ford, intensifying the jealousy-cuckoldry theme. The dialogue derives its rhythmic strength from balance and courtesy ("Good Master Broome, I desire more acquaintance of you" ; "Good Sir Iohn I sue for yours . . ."), balance and repetition ("Want no money (Sir Iohn) you shall want none"; "Want no Mistresse Ford (Master Broome) you shall want none"), and the flourish of the triad

("Master Broome, I will first make bold with your money: next giue mee your hand: and last, as I am a gentleman, you shall, if you will, enioy Fords wife"). At the end of the scene the focus is on the solitary figure of Ford and his reactions to Falstaff's effrontery. His soliloquy ends on a wild note with a repetition of the key word "cuckold".[1] At this point, where the play, after passing through scenes of bustle, intrigue and comic characterisation, has stripped itself down to the major theme of jealousy and cuckoldry expressed by a single figure on the stage, the end of a first movement may well be marked.

A Second Movement

The next two scenes II.iii and III.i are peripheral: we return to a sub-theme of the Anne Page intrigue - the Caius-Evans quarrel. The exit of the first group with the excited figure of Caius is followed in the next scene by the entry of Evans nervous and equally excited; and the juxtaposition has an undoubted comic effect on the stage. The Host acts as master of ceremonies throughout and produces the climax by which the satire on Frenchmen and Welshmen and on doctors and parsons is presented:[2]

> F. Host. Peace I say, Gallia and Gaule, French and Welch, Soule-Curer, and Body-Curer . . . Shall I loose my Doctor? No, hee giues me the Potions and the Motions. Shall I loose my Parson? . . . No, he giues me the Prouerbes and the No-verbes . . . (III.i.99-107)

There is a return in III.ii to the main theme of jealousy and its contrasting and accompanying tone of light-hearted detachment.

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1. K. M. Lea, Italian Popular Comedy, 1934, ii, 433, tracing the resemblance between M.W. and Li Tre Becchi, points out that one of the acts of this commedia dell' arte scenario "ends with a triple shouting of 'Cuckold'".

2. Green, Shakespeare's Merry Wives of Windsor, 1962, p. 159, believes the Host plays this trick not out of mockery but to bring peace between Caius and Evans. Whatever may be the truth of this, the satire seems obvious.

Mistress Page and Robin provide the tone; Ford provides the contrast with a surly note that deepens first into a snarl of jealousy ("Sir Iohn Falstaffe") and then is developed fully in the soliloquy which acts as a bridge to the next sequence. With the entry of the other characters the play switches briefly to the Anne Page love intrigue with a formal naming of the three wooers; but the main theme reasserts itself at the end and points forward towards the farce of the buck-basket scene:

> F. Ford. I beseech you heartily, some of you goe home with me to dinner: besides your cheere you shall haue sport, I will shew you a monster. (III.ii.83-85)

The buck-basket scene III.iii - carefully structured to bring out the humour of the intrigue and the situation - is one of the farcical centrepieces of the play: it is balanced and complemented by the Wife of Brentford scene. The love dialogue, with the characteristic Falstaffian panache, is dramatically interrupted; and the "Arras" is exploited as a hiding device. The F. dialogue, with its comic overtones pertly marked by Mistress Page (III.iii,138-148), builds up to the moment of climax clearly outlined in a Q.s.d.:

> Q. Sir Iohn goes into the basket, they put cloathes ouer him, the two men carries it away: Foord meetes it, and all the rest . . .

In the last sequence the rhythm and excitement run down: when the search party returns the note is anti-climactic and apologetic.

In the Quarto the buck-basket scene is followed by the equally comic second Falstaff-Ford scene; but the Folio, more characteristically reflecting the dual pattern of the play, returns to the Anne Page love intrigue in a scene (III.iv) which opens with conventional love duologue between Anne and Fenton, rises in comic interest with the Slender-Shallow-Anne Page wooing sequence in which the inanity of

Slender is further exploited, and finally portrays Page as the stock figure of the heavy father disapproving of his daughter's choice.

The second Falstaff-Ford scene, III.v, broadens the comedy, develops the action, and intensifies still further the presentation of the jealousy-cuckoldry theme. The first sequence uses the narrative-soliloquy device with characteristic rhythms and appropriate Falstaffian imagery to point the humour of Falstaff's ducking in the Thames: "for the water swelles a man; and what a thing should I haue beene when I had been swel'd . . ." The second sequence is direct and to the point: Mistress Quickly persuades Falstaff to see Mistress Ford again; and the rhythm of the dialogue as it runs down has a deliberate throw-away colloquial quality:

F. Fal. . . . Betweene nine and ten saist thou?
Qui. Eight and nine Sir.
Fal. Well, be gone: I will not misse her. (III.v.54-56)

The final sequence brings Falstaff and Ford together again; and it is in the crisp iterative rhythms of the dialogue and in the rhetorical expansions of Falstaff's speeches that the full comedy is brought out. There is for example the crispness of the opening: "Now M. Broome, you come to know What hath past betweene me, and Fords wife"; and there is the trick of iteration: "What? While you were there?" "While I was there". Then follows the long speech in prose in which the off-stage climax to the buck-basket scene is narrated with an expanding comic rhythm from the point of view of the victim. At the end the focus again narrows down to the solitary figure of Ford. The wild note of the soliloquy with its detached sentences drives the action forward towards the second big scene of farce:

F. Ford. . . . hee is at my house: hee cannot scape me:
. . . hee cannot creepe into a halfe-penny purse,
nor into a pepper-Boxe . . . (III.v.150-152)

If we follow the Folio version we may mark a pause here. The development has been from the peripheral scenes on the Evans-Caius sub-theme to the heart of the main theme farcically elaborated in the buck-basket scene and then contracted and intensified first in the Falstaff-Ford duologue and finally in the Ford soliloquy. Justification for suggesting a pause here and marking this as the end of a second movement comes therefore from noting the deliberate repetition of the pattern and the intensification of theme and mood.

A Third Movement

The Latin-grammar scene IV.i is as a portrait scene further away from the main motif than is the music-Latin scene in T. of S. III.i. It may have two purposes - to develop the satire on bourgeois pride and on schoolmasters, and to provide brief relaxation before the greatest comic scene in the play.

The Wife of Brentford scene, IV.ii, is patterned on the buck-basket scene and derives its strength from deliberate references back to the earlier scene. The pattern however is varied: there are no preliminaries; and the interruption to the love-dialogue comes very near the beginning. Again Mistress Page and Mistress Ford put on an act for Falstaff hiding behind the arras; and the trick of iteration brings about a mock climax: "I am glad the fat Knight is not heere"; "I am vndone, the Knight is heere."

Thereafter the comedy relies a great deal for its effect on the cross-reference technique mentioned, as for example when Mistress Ford's question "Shall I put him into the Basket againe?" brings Falstaff out of his hiding - "No, Ile come no more i' th Basket".

The rhythm and pace slacken when Falstaff has been sent up to disguise himself as the fat woman; and it is at this point, as in the first taming scene in T. of S., that the moral is rhymed out:

F. Mist. Page. We'll leaue a proofe by that which we will doo,
Wiues may be merry, and yet honest too.
(IV.ii.109-110)

The cross-reference technique is used to its greatest effect to produce the first high climax of the scene outlined by the Q.s.d.:

Q. Enter M. Ford, Page, Priest, Shallow, the two men carries the basket, and Ford meets it.

F. Ford. . . . Set downe the basket villaine . . .
(IV.ii.123)

After the farcical ritual of the emptying of the basket the theme of jealousy is formally proclaimed and given a kind of universal setting in a speech by Ford in which he sees himself as the prototype of the Jealous Man - ". . . as iealous as Ford, that search'd a hollow Wallnut for his wiues Lemman". Mistress Ford's reaction to this is a stroke of great boldness which brings on the high climax of the scene: she calls on Mistress Page to bring "the old woman downe". The powerful farcical effect of this is indicated in both texts:

Q. Enter Falstaffe disguised like an old woman, and Misteris Page with him, Ford beates him, and hee runnes away.

F. Mist. Page. Come Mother Prat, come giue me your hand.

Ford. Ile Prat-her: Out of my doore, you Witch, you Ragge . . . Ile coniure, Ile fortune-tell you.
(IV.ii.195-200)

The next scene introduces the horse-stealing sub-plot[1] and marks the beginning of the undoing of the Host - a motif developed very briefly in two later scenes. If played, IV.iii acts as a cushion

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1. Green, Shakespeare's Merry Wives of Windsor, 1962, p. 176, believes this plot, damaging to the structure of the play, was inserted "to make topical satire" (on the Duke of Württemberg).

between two main-theme scenes - the Wife of Brentford scene and the reconciliation scene. The opening of the reconciliation scene, IV.iv, marks the end of the Ford-jealousy intrigue and the beginning of the final movement against Falstaff. At this point occurs a modulation from bourgeois comedy to pseudo-romanticism: in a new note of lyricism Mistress Page describes the folk-lore surrounding Herne's Oak which is to be the setting for Falstaff's punishment.

The next three scenes - IV.v, IV.vi, V.i - exemplify Shakespeare's technique of spinning different themes in the same scene and picking these up in later scenes - a technique used also in T. of S. IV.v and V.i. IV.v of M.W. develops in three directions - first a return to the Anne Page theme, next a development of the peripheral Host-deception theme, and finally the beginning of the final interview between Falstaff and Quickly which is to be picked up again in V.i. The exeunt line "Come vp into my chamber" gives symmetry to the scene, matching the Host's line at the opening "There's his chamber". These references could point to the balcony above the tiring-house as representing part of the mis-en-scène. IV.vi begins by picking up the theme of the deception of the Host but moves quickly to the romantic theme - the planning of the Fenton-Anne elopement. Similarly, V.i begins by concluding the interview between Falstaff and Quickly begun in IV.v, and ends by pointing forward to the meeting at Herne's Oak.

In the Folio there follow three more short scenes - scenes of quick movement across the stage demonstrating the fluidity of the Elizabethan theatre. In the first, V.ii, the Page-Slender plot is outlined; in the second, V.iii, the statement of the Mistress Page-Caius plot has a reference to the "troop of Fairies . . . couch'd in a pit hard by Hernes Oake" - which leads directly to the third scene

in which we have the merest glimpse of Evans as he pilots his school-boy fairies across the stage to the pit. These scenes of movement form a kind of prologue to the finale.

The Herne's Oak scene, V.v, opens with a soliloquy by Falstaff invoking Jove and recalling his adventures in love; and this leads directly to a parody of the Falstaff-in-love theme in which first Mistress Ford and then Mistress Page settles down by his side for a short time. During the formal sequence of the briefing of the 'fairies' in the work of blessing Windsor Castle,[1] there is division of the stage with the fairies ranged on one side and Falstaff on the other. The ritual of the pinching and burning of Falstaff and the fairies' movements round him are indicated in both Quarto and Folio versions. Thereafter in the Folio we have a song but no stage direction: in the Quarto - no song but a very important stage direction:

> Q. Here they pinch him, and sing about him, & the Doctor comes one way & steales away a boy in red. And Slender another way he takes a boy in greene: And Fenton steales misteris Anne, being in white. And a noyse of hunting is made within: and all the fairies runne away. Falstaffe pulles of his bucks head and rises up. And enters M. Page, M. Ford, and their wiues. M. Shallow, Sir Hugh.

There is modulation here from the pseudo-fairy atmosphere to mockery: the Folio dialogue suggests that the Pages, the Fords and Evans move in towards Falstaff in a series of verbal attacks that have a sharp rhythm appropriate to a closing-in movement. The same kind of rhythm is used in L.L.L. when the lords heckle Holofernes in the Pageant, V.ii. This rhythmic sequence brings the Falstaff punishment to its

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1. This part of the scene may have been written for a performance at Windsor Castle, according to Chambers: see N.C. M.W., 1954, p. 131. Green, Shakespeare's Merry Wives of Windsor, 1962, Chapter II, makes out a case for a first performance of the whole play at a Garter feast on 23rd April 1597.

conclusion: indeed the conclusion of the theme is clearly marked by Falstaff's words: "Well, I am your Theame"; and immediately thereafter Page switches the play over to the Anne Page love intrigue. In the Folio version first Slender then Caius comes in to relate how he has been cheated into 'marrying' a boy; and this leads up to the expected ending - the entry of Fenton and Anne married and come to ask forgiveness. Thus we have the balanced stage picture similar to that in T. of S. V.i:

F. Anne. Pardon good father, good my mother, pardon.
(V.v.239)

Fenton's speech, stilted and perfunctory though it is, provides the conventional conclusion to the love intrigue; and in the Quarto this is followed by the appropriate ritual - Page giving his daughter away. It is in keeping with the structure of the play, however, that there should be in both versions a return to the major theme. Ford's concluding couplet sounds the final chord of the jealousy-cuckoldry, Falstaff-Ford motif:

F. Ford. Let it be so (Sir Iohn:)
To Master Broome, you yet shall hold your word,
For he, tonight, shall lye with Mistris Ford.
(V.v.270-272)

Shape of the Play as a Whole

The tendency of the play to shape down and concentrate on the Ford jealousy theme at two points suggests a division into three parts. The first movement begins on the periphery and gradually works down into the heart of the intrigue, finishing with its full power concentrated on the figure of Ford. The second movement begins with the peripheral Frogmore scenes, rises to the farcical climax of the buck-basket scehe, then finishes with full concentration on Ford again. The third movement is in two parts: it begins with the extraneous

Latin-grammar scene and then moves quickly to the farcical climax of the Brentford scene and the completion of the fooling of Ford. Within this final movement there is a modulation and a transition from broad comedy to a more romantic, lyrical note in the reconciliation scene. Thereafter the texture is firmer: the Fenton-Anne intrigue is closely linked with the Falstaff theme until both are played out in the finale at Herne's Oak.

## III. LOVE'S LABOUR'S LOST

### Introduction

In preparing a survey of this play I refer both to the Quarto of 1598 and the Folio of 1623; and I assume that the alterations and deletions proposed by Capell, Charlton, Dover Wilson and Richard David in the problem parts of the play (II.i, IV.iii, V.ii), which are apparently due to imperfect cancellation of first drafts and confused speech-headings, bring it nearer to the version intended by Shakespeare when he revised the work in 1598.[1]

It has been pointed out that L.L.L. has affinities with Lylean comedy: T. W. Baldwin[2] has shown how its symmetrical construction owes much to Endimion; and Marco Mincoff[3] has indicated both the resemblances (in structure) and the differences (in tone and setting) between Lyly's method and Shakespeare's. Apart from these considerations, however, there may be something in the balletic quality of the play, in the treatment of the triple eavesdropping scene, in the shaping down to concentrate on a single figure, in the shadow of tragedy

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1. See N.C. L.L.L., 1923, pp. 105-125, and Ard. L.L.L., 1956, pp. xx-xxv.

2. Shakespeare's Five-Act Structure, 1947, pp. 622-625.

3. 'Shakespeare and Lyly', S.S.14, 1961, p. 19.

almost at the end, in the realism and lyrical reflection on life underlying the artifice,[1] that may point to the development of more characteristically Shakespearean tendencies.

A First Movement

The play has a static ceremonial opening on the main theme. In rhymed verse of an appropriately formal kind, Navarre sets forth the oath by which he and his three companions are to renounce the world and devote themselves to study for three years. The harmony is destroyed by Berowne opposing the idealism with his realism; and throughout the opening sequence the quartet grouping is constantly breaking up into a three-against-one figure, although the sequence does end with the ritual of Berowne's writing his name "to the laws at large". With the entry of Costard under arrest for having been taken with a wench in the park, the main theme is linked to the parody, and a farcical flavour becomes apparent in the comic highlight - the reading of Armado's letter punctuated by Costard's interruptions.

In the next scene, I.ii, we pass to the sub-plot and Armado - the figure of parody we have been prepared for. The first sequence is static, although Moth's mockery, asides and song seem to require some kind of balletic movement round the figure of Armado. In the second, the farcical note of the parody develops in the incongruous love talk between Armado and Jaquenetta and in Costard's mock lamentations. At the end the dialogue concentrates on the single figure of Armado: his soliloquy with its extravagant use of language intensifies the parody on the love theme and the posing.

The opening tableau of the first act - Navarre and his three

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1. Illustrated by Traversi, Shakespeare: The Early Comedies, 1960, pp. 33-39.

lords - is balanced by that of the second - the Princess and her three ladies - l'escadron volant[1] on a diplomatic mission to Navarre. Each of the three women delivers a half-admiring, half-critical speech about the man she is interested in; and since these appear to be set pieces, a producer is tempted to isolate the speakers in some central prominent position as he would a soloist in opera or ballet.[2] This is balanced by a later sequence in which there is two-fold division of the stage to illustrate the symmetrical development of the main theme. With the women grouped on one side, each of the men in turn approaches Boyet to point out and ask the name of the one he is interested in. The dramatic intention of this is quite clear: each man is seen and heard secretly breaking his oath by showing an interest in one of the women. In production this may be dramatically stressed by having each woman as she is discussed move into a prominent position; and it is just possible that this variant of dumb-show technique was used in Elizabethan days.

The third act has nothing of the formality and large movement of the first two acts. It is restricted to groups of two or more figures, then finally to one solitary figure. The first sequence indicates the performance of some kind of love song by Moth and the pointing of the satire on Armado as a man of love and learning. Action begins with Armado's offer to free Costard on condition he carries a letter to Jaquenetta. The revue-like quality of the scene[3] is evident firstly in Moth's mocking exit after Armado, suggesting mimicry - "Like the

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1. See Ard. L.L.L., 1956 - "the historical basis", pp. xxxii-xxxiii.

2. Richard David likens the play to a Mozart Italian opera: op. cit. pp. xv-xvi.

3. H. B. Charlton, Shakespearian Comedy, 1961, p. 270, writes: "Love's Labour's Lost is more like a modern revue . . . than a play."

sequell I" - and secondly in Costard's comic soliloquy on 'remuneration', III.i.143-151. With Berowne's entry a definite pattern seems to emerge after the looseness of the first part. The rhythm builds up to the speech by Berowne in which he asks Costard to deliver his letter to Rosaline; and Costard's 'guerdon' speech that completes the sequence balances his earlier 'remuneration' speech, and is clearly a comic lightweight set against the powerful self-mocking soliloquy by Berowne which ends the act. Thus,in this third act, after shaking itself clear of extraneous material, the play shape itself down, by way of the business of the letters and Costard's comic acts, to the solitary figure of Berowne reluctantly in love, as a balance and contrast to the figure of Armado absurdly in love at the end of the first act. Like M.W., the play is patterned by a repetition of the mono-figure on whom the main theme is concentrated; Berowne's soliloquy at the end of Act Three may thus mark the end of a first movement.

A Second Movement

The hunting scene IV.i opens with the appearance of the four women in a setting of formality which is underlined both by the speeches of the Princess and the occasion:[1]

> F. & Q. Qu. Then forrester my friend, Where is the Bush
> That we must stand and play the murtherer in?
> (IV.i.7-8)

The Princess's critical-realist attitude to fame and glory expressed near the opening of this second movement is in complete contrast to the idealistic attitude struck by the King at the beginning of the play:

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1. "The shooting of driven deer, with crossbows, from a specially erected 'stand' was a popular amusement for formal occasions" - Ard. L.L.L., 1956, p. 62, footnote to line 8.

F. Qu. Glory grows guiltie of detested crimes,
When for Fames sake, for praise an outward part,
We bend to that, the working of the hart.
(IV.i.31-33)

Action begins with the arrival of Costard: by the device of the confused letters the sub-plot parody is superimposed on the main plot. In contrast to the euphuistic style of Armado's letter, the dialogue between Costard and the Princess is brisk and relevant, underlining the confusion and preparing for the exposure of Berowne later in the act (IV.i.103-109).

The theme of hunting, passing in the next scene IV.ii to the figures of satire, is given its comic variations: Nathaniel justifies the "reuerent sport . . . done in the testimony of a good conscience" (a contrast to the Princess's "play the murtherer" attitude); and Holofernes is made to describe the deer in true pedantic style. The scene follows a characteristic pattern: the first half is static and satirical; the second pushes on the action. The letter sequence with Jaquenetta and Costard leads to more caricature of pedantry and eventually to the redirection of Berowne's letter to the King.

The eavesdropping sequence in IV.iii is constructed according to a definite pattern: Berowne "stands aside" when the King enters to read his love poem; the King "steps aside" to make way for Longaville. There is no corresponding s.d. at Dumaine's entry, but the words "(company) stay" (Q. and F.) indicate Longaville's move aside. The completion of the farcical situation of the triple eavesdropping is marked by Berowne's choric commentary establishing rapport with the audience by mocking the technique and dramatic situation which are being exploited. There may even be a hit at the deus ex machina effect:

All hid, all hid, an old infant play,
Like a demie God, here sit I in the skie
. . . . . .
O heauens I haue my wish,
Dumaine transform'd, four Woodcocks in a dish.
(IV.iii.78-82)

The scene unwinds symmetrically: Longaville reveals himself and berates Dumaine; the King follows suit and berates both; finally Berowne "steps forth to whip hypocrisy" and attacks all three. At this point the parody-sub-plot is interwoven with the main plot: the Jaquenetta-Costard letter interruption brings on the climax of the exposure of Berowne and leads to an increase in pace in a sequence which, in its use of rhyme and a three-against-one grouping, recalls the pattern of the opening of the play. The flow is held up and its direction changed by the King's key line "But what of this, are we not all in loue?" (IV.iii.282) and the appeal to Berowne to show a way out of the dilemma. From here the play builds up to its poetic climax in which Berowne justifies a move away from the unreality of the vows towards wooing and the reality and wisdom of love. Shakespeare, since he amplified his ideas in the revised version of the play, must have felt the attraction and the importance of this speech. In the revised version it falls into three parts. The first is in the nature of an attack and would seem to involve movement round the three others prominently grouped together as a showpiece:

F. Ber. For when would you (my Leege) or you, or you?
In leaden contemplation haue found out
Such fiery Numbers as the prompting eyes
Of beauties tutors haue inrich'd you with.
(IV.iii.320-323)

The second part, on the nature of love, rises in poetic power; and since the tone and atmosphere are lyrical and suggest a quiet delivery, Berowne would require to be in an isolated position nearer the

audience:[1]

F. For Valour, is not loue a Hercules?
Still climing trees in the Hesperides,
Subtill as sphinx, as sweet and musicall,
As bright Apollo's Lute, strung with his haire.
(IV.iii.340-343)

The last part of the speech breaks this mood: the attack is resumed ("Then fooles you were these women to forsweare") and the style becomes more rousing and rhetorical, suggesting a re-grouping of the quartet. In the last sequence where the four agree to abandon the oath and begin the wooing in earnest, there is a change to a brisk quasi-military pace - "Saint Cupid then, and Souldiers to the field" (IV.iii.366). At this point where the oath has been abandoned and where the climax of the exposure has produced a change in dramatic flow, the end of a second movement may be marked.

A Third Movement

The first scene, V.i, has three sequences. The first is static - the satire on Holofernes and Nathaniel is further developed. In the second, with the entry of Armado, Moth and Costard, the focus is on the two comic poseurs-in-chief planning the pageant for the King's entertainment, although the dialogue moves to the periphery in a passage of mockery by Moth and Costard. The opening of the final sequence of this scene is marked by a line which emphasises the two-fold division of the stage:

F. Brag. Arts-man preambulat, we will bee singled from the barbarous. (V.i.85)

Clearly Holofernes and Armado have a stage audience watching and commenting; and comic rapport with the real audience is strengthened

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1. This might be an occasion when Shakespeare "sent his actor downstage". See J. L. Styan's article 'The Actor at the Foot of Shakespeare's Platform', S.S.12, 1959, pp. 56-63.

when, near the end of the scene, attention is suddenly switched to Dull:

F. Ped. Via good-man Dull, thou hast spoken no word all this while.

Dull. Nor vnderstood none neither sir. (V.i.160-162)

At the beginning of the long final scene V.ii, formality and symmetry are again emphasised: each woman in turn shows her gift to the Princess with some mocking comment, and at the end of the sequence the Princess underlines the theme of mockery: "We are Wise girles to mocke our Louers so"(V.ii.58). The static sequence is broken by Boyet's entry which introduces a note of excitement matching the men's quasi-military mood of IV.iii:

F. & Q. Qu. Saint Dennis to S. Cupid: What are they,
That charge their breath against vs? Say scout say.
(V.ii.87-88)

Boyet's speeches have a mounting rhythm that leads eventually to a statement of the comic motif about to be worked out:

F. Boy. They do, they do; and are apparel'd thus,
Like Muscouites, or Russians, as I gesse.
(V.ii.120-121)

During the slackening of the pace as the women exchange favours to confuse the men, there is an underscoring of the moral by the Princess:

F. & Q. Quee. Theres no such sport, as sport by sport orethrowne:
To make theirs ours, and ours none but our owne.
So shall we stay mocking entended game,
And they well mockt, depart away with shame.
(V.ii.153-156

The masque of the Russians is constructed in definite stages. The first is the prologue attempted by the Page. The dialogue and situation here seem to indicate a division of the stage into two parts with the men as Russians lined up on one side looking towards the women who have turned away downstage - The Ladies turne their

backes to him (F.s.d.) The second stage is in the form of a trio involving Berowne, Rosaline as the Princess, and Boyet as liaison. In the third stage the dialogue suggests the choreography of a ballet as the men are paired off with the wrong women. The conversation between the King and Rosaline ends with a reference to "more chat . . . in priuate". The dialogue then picks out in turn Berowne and the Princess, Maria and Dumaine, and Katherine and Longaville. The symmetry of the play is therefore again evident. Each of the four couples has moved according to a pattern and is now placed in some position aside - perhaps at the corners of the stage (V.ii.205-256). Then comes Boyet's commentary on women's mocking tongues - a short soliloquy that has something of the suspended magic of a bridge between two movements of a symphony (V.ii.257-262). The con amore movement thus suspended suddenly gives way to an allegro con brio when Rosaline gives the command for the ladies to "breake off" and presumably re-group by themselves. The sharpness of the final exchange suggests a brisk quasi-military formation and exeunt by the men (V.ii.264-266). The little bridge passage in which the pace relaxes and the women's mockery is underlined (lines 269-286) is similar to that of the Wives after the fooling of Falstaff and Ford in M.W. (III.iii,186-200).

The sequence bringing the men and women together again recalls the pattern of the first encounter in Act II. The situation is however reversed: it is the King who wants to lead the Princess to his court and the Princess who insists he keep his oath (V.ii.344-359). From the Princess's first reference to the "messe of Russians" the rhythm rises to the exposure of the masquerade:

F. Que. Amaz'd my Lord? Why lookes your Highnes sadde?

Rosa. Helpe hold his browes . . . why looke you pale?
Sea-sicke I thinke comming from Muscouie.
(V.ii.392-394)

The Pageant presented by Costard, Nathaniel, Holofernes and Armado in turn is punctuated by witticisms and jeers from the lords watching, the farcical note and the interruptions working up to a climax during Armado's performance. Costard's interruption with the news that Jaquenetta is with child by Armado may well have been engineered by Berowne.[1] The interruption does in fact wreck the Pageant: the pace quickens as Armado and Costard work up to a combat. The Clown is prepared to fight "in his shirt", but at this point Armado gives in and his reason provides the highlight of the farce:

F. Brag. The naked truth of it is, I haue no shirt,
I go woolward for penance. (V.ii.715-716)

Set against this high moment of farce is Mercade's dramatic entry and the sudden change of atmosphere:

F. Marc. I am sorrie Madam, for the newes I bring is
heauie in my tongue. The King your father

Qu. Dead for my life.

Mar. Euen so: My tale is told. (V.ii.724-727)

The Princess's speech insisting on preparation for departure has a new note of urgency that transforms the pose of renunciation into a reality. This moment of truth is the more effective for being presented within the symmetrical pattern of the play. If we accept the first exchange between Rosaline and Berowne as an early draft imperfectly cancelled (V.ii.825-830),[2] the couples now re-group in order: there are exchanges first between Dumaine and Katherine, then between Longaville and Maria, and finally between Berowne and Rosaline, each underlining the twelve-month renunciation of love (V.ii.831-879).

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1. This is Granville Barker's explanation of the s.d. Berowne steppes forth. See Prefaces to Shakespeare, First Series, 1949, pp. 45-46.

2. See N.C. L.L.L., 1923, pp. 108-109.

Thus the theme is re-stated and strengthened by a return of the characteristic choreographic pattern of the play - within the new chastened atmosphere.

In the final sequence, with the return of Armado to announce the songs, the play retains its pattern: the renunciation has its parody - "I am a Votarie, I haue vow'd to Iaquenetta to holde the Plough for her sweet follie three yeares" (V.ii.891-893). The songs themselves translate into lyrical terms the new chastened mood of realism.

There remains the problem of the last words of the play: "The Words of Mercurie, Are harsh after the songs of Apollo". The Quarto prints them without speech heading; the Folio gives them to Armado and adds: "You that way; we this way". Granville Barker[1] took these lines to be a broken-off epilogue; Dover Wilson[2] suggested they might be a reader's comment. The references to Apollo and Mercury I feel may have a relevance to the theme of the play and its conclusion. Apollo's songs may refer to the young men and their love-making expressed in poetry (Spring) and Mercury's harsh words may well be Mercade's message to the Princess (Winter). In production these lines can be used to point the antithesis implicit within the ultimate theme of the play - love and the renunciation of love, resulting in the separation of the men from the women (implicit also in the title). I found it effective theatre to give these lines to the Princess (who has twice attempted to take her leave unescorted (V.ii.735-737, 880)), and to have the women leave by one door and the men by the other:

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1. Prefaces to Shakespeare: First Series, 1949, p. 49.

2. N.C. L.L.L., 1923, p. 185.

F. You that way; we this way.[1] Exeunt omnes.

Shape of the Play as a Whole

A first movement seems to be marked by mono-figure patterning: the narrowing-down to the figure of Armado at the end of Act I is balanced and completed by the narrowing-down to the figure of Berowne at the end of Act III. This repetition of pattern and the clear indication by a long soliloquy-commentary of the preliminary victory of love over the most sceptical of the four men suggest the end of a first movement at the end of Act III. The opening of the second movement balances and contrasts with that of the first movement: the four women are balanced against the four men; the Princess's speech on fame expresses the antithesis of the King's attitude to fame. Act IV seems to correspond to a middle movement: certainly by the end of IV.iii a turning-point is reached - the exposure of the men's insincerity is complete and there is a move towards, instead of away from love. The final movement has two parts - the farce of the Russian masque echoed by that of the Pageant of the Worthies (masque and anti-masque), and the final serious sequence brought about by Mercade's dramatic appearance. In this second part of the final movement the pose of renunciation becomes a reality and the balletic symmetry is used to underscore the theme of separation.

## IV. COMPARISONS AND PATTERNS EMERGING

(a) "Portrait" and "Illustrative" Scenes or Sequences and their Integration into the Texture of the Play

In M.W. and L.L.L., part of a scene - generally the first part -

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1. A. P. Rossiter seems to trace here a time-division between Spring and Winter, as well as a separation: English Drama: From Early Times to the Elizabethans, 1950, p. 163.

is sometimes static because it is given over entirely to character display. This method is used in M.W. II.iii and III.i to depict Caius and Evans (and satirise Frenchmen and Welshmen, doctors and schoolmasters), and in L.L.L. I.ii, III.i and IV.ii to caricature Armado, Holofernes and Nathaniel (and present them as types as in Italian comedy - Capitano, Pedante, Dottore). This tendency to use what I would call portrait sequences is less marked in T. of S.; but there too one finds short sequences in which stock characters of commedia dell' arte types are exploited - Grumio and Biondello as the Zanni (I.i, I.ii, IV.i, V.i), Gremio as the Pantalone (II.i, V.i), Petruchio as the Capitano (II.i).

Then there are scenes or sequences which I would call "illustrative": they depict a stock situation, present an entertainment feature, or illustrate a social or thematic aspect of the play. In T. of S. III.i a Latin lesson and a music lesson are presented side by side in a scene which displays a stock situation of 'learning' but which at the same time develops the Bianca love intrigue. In L.L.L. V.ii, the Russian Masque, the Pageant of the Worthies, and the two songs at the end of the play are stock devices of entertainment; but each is linked to the main theme - the masque through its mockery, the pageant through its mockery of learning and its farcical tone, and the songs through their tone of realism. On the other hand, the Latin-grammar scene in M.W. IV.i presents a portrait of a schoolmaster and a satire on bourgeois life that have only a slight connection with the main theme. The Herne's Oak scene has a purpose relevant to the theme - the punishing and tormenting of Falstaff; but the sequence of pseudo-fantasy - the gathering of the 'fairies' and the speech of the 'fairy queen' - contains conventional external elements such as

the blessing of Windsor Castle and a reference to the Order of the Garter.

All three comedy-farces therefore show a tendency to exploit character to the point of caricature or satire and to exploit stock situations or features external to the play. These elements are not always successfully integrated and account for the loose texture to be found in certain parts.

(b) Characteristic Shape of the Plays: Symmetrical Pattern: "Narrowing-down" Techniques: Shaping and Method of Farce

In my survey of T. of S. I described the symmetrical balance to be found in the music-Latin scene III.i, and the balance between the taming theme and the conventional love theme found throughout the play. I have also shown how the elegance and formality of the music-Latin scene are set against the vigour and informality of the wedding scene, and how in what I would call the third movement of the play a taming scene alternates with a conventional love scene until the climax is reached and both come together in V.i. In M.W. symmetrical pattern is used to comic effect at the beginning of II.i where the Wives compare the letters they have received from Falstaff; and later in the same scene the pattern is developed: the duologue between Ford and Pistol is balanced against that between Page and Nym; and the interview between Page and his wife is followed by the interview between Ford and his wife. The pattern is completed and the main theme pointed by the short duologue between Ford and Page which ends with the first enunciation of the jealousy theme by Ford.

In L.L.L. symmetry is more deliberate and formal: throughout the play the four men are balanced against the four women in a variety of ways. I have tried to show in my analysis of the play (p. 25) how

the opening sequence in II.i in which each woman delivers an 'aria' about the man she is interested in is echoed by a later sequence in which each man questions Boyet about one of the women. The Russian masque, V.ii, in which the men are paired with the wrong partners is balanced by similar choreography at the end of the play where the separation theme is underlined by each couple in turn. Symmetrical pattern would thus seem to be used more consciously throughout in L.L.L. than in the other plays.

In addition to this working out of symmetrical pattern, one can trace a tendency so to shape the play as to concentrate more and more on characters or a character expressing the main theme. In T. of S. this tendency is noticeable in the first taming scene IV.i which ends with the appearance of Petruchio alone to comment and moralise on the action. At the end of the second taming scene IV.iii, in the final taming scene IV.v, and at the very end of the climax scene V.i, the dialogue focusses on Petruchio and Katherine to indicate the course of the taming process. In M.W. and L.L.L. the tendency is seen in a more concentrated form. I have tried to show in my analysis of M.W. how the play twice completes a 'movement' by narrowing-down and concentrating first on Falstaff and Ford and finally on Ford himself in order to throw into high relief the themes of cuckoldry and jealousy. Similarly I have tried to show how the first and third acts of L.L.L. narrow down at the end to concentrate on a single figure in the toils of love - in the first on Armado the figure of parody and farce, and in the third on Berowne as the realist. Thus in all three plays the structure at certain points deliberately and dramatically throws the main theme into high relief.

The most effective individual scenes in T. of S. and M.W. are essentially farcical. The wedding scene in T. of S. III.ii builds

up to Petruchio's first entry in his fantastic garments and then to the wild flourish of his second entry with the wedding party, the devices of anticipatory narrative, incongruous costume, and extravagant language all being used to great farcical effect. In the buck-basket scene in M.W. (III.iii) there is a build-up firstly to the excitement of Ford's approach and the comic business of Falstaff's hiding in the basket, and finally to the climax where Ford faces the basket. In the Wife of Brentford scene (IV.ii) there is greater subtlety in the build-up of farce because of the cross-references to the earlier scene, but here again there are two climaxes - the farcical ritual act of emptying the basket and the wild romp of the castigation of 'the old woman'. We see here then a tendency to build up to a first and then to a second major climax, and to use the devices of anticipation (sometimes with humorous narrative) and well-timed entry. In L.L.L. too farce seems to come in two waves: in the Pageant sequence in V.ii pace builds up first to Costard's incongruous interruption of Armado's performance and then to the 'shirt' anti-climax at the end of the 'combat'. Anticipatory description and well-timed entry are used also in the Holofernes-Armado scene V.i. Farcical effect in all three plays depends on some visual object - costume, basket, disguise; and the farcical pace derives its rhythms as much from the patterning of dialogue and speeches as from the stage movement.

(c) Restoring the Comic Balance: Interaction of the Farcical on the Romantic, the Moralistic, the Realist and the Lyrical Elements: the Final Scene as a Guide to the Meaning or Message of the Play

It is important to note how the scenes of farce in these plays contain elements that serve to restore the comic balance. After the wild exeunt of Petruchio and Katherine, the wedding scene III.ii in

T. of S. reverts to the Bianca theme and steadies the play by presenting a more normal attitude towards marriage: "Shall sweet Bianca practise how to bride it?" The farcical rhythm of the first taming scene IV.i gives way to an easier more detached rhythm when Petruchio appears alone at the end to deliver his commentary on the taming; and at the end of the second taming scene IV.iii the pace moderates when he attempts to soothe Katherine by moralising about clothes and the mind. Towards the end of the play (at the end of V.i) there is an interesting example of a double process of restoring the comic balance: the Vincentio-Pedant-Biondello scamper modulates to romantic comedy with the entry of Lucentio and Bianca married, but the steadying process is not completed until Petruchio and Katherine- mere spectators of the farce - emerge to "see the end of this ado" and demonstrate the harmony they themselves have reached. Thus the wheel has come round full circle: the original figures of farce now help to restore balance to the play. In M.W. Fenton, appearing as the only 'straight' suitor and supplying a very thin vein of 'romance', steadies the rhythm and deepens the intrigue in his tussle with Page as the heavy father in III.iv; then, after the guying of Falstaff and after the farce of the Slender and Caius 'elopements' have been worked out in the finale, he re-appears with Anne as his bride to ask forgiveness, thus converting the realist-farce momentarily into romantic comedy. In the buck-basket scene III.iii, after the second big moment of farce, the Wives steady the play by their commentary and scheming, just as, between the first and second climaxes of the Wife of Brentford scene IV.ii Mistress Page brings back comic balance by two couplets of moralising.

This tendency to vary the pace and atmosphere by commenting and

moralising is also found in L.L.L. in the scheming and mockery of the women before and after the Russian masque V.ii. In the same play, after the triple eavesdropping and the farce of the letter-exposure in IV.iii, Berowne's speech changes the atmosphere from the farcical to the lyrical to mark the abandonment of the oath and the beginning of the movement towards love-making. In M.W. IV.iv the transition between the end of the Ford-jealousy theme and the beginning of the final movement against Falstaff is marked by a similar change towards lyricism in Mistress Page's speech about Herne the Hunter. In L.L.L. it is the realist element that steadies the play: at the end of I.i, after the fiasco of Costard's arrest, Berowne introduces a dry satirical note that stems the farce (lines 306-308); and against Armado the farcical figure in love at the end of Act I is set Berowne the realist in love at the end of Act III. In the same play, at the point where the farce is at its wildest, in V.ii.720, it is again a note of realism, introduced by Mercade, that breaks the farce, but here it is the realism of tragedy not of satire.

Shakespeare seems to use a diversity of method in modulating between farce and comedy, between farce and a more balanced statement of the theme. Sometimes it is the romantic or the conventional element that steadies the flow; sometimes it is a moralistic element that changes the farce momentarily into a comedy of manners; sometimes it is a lyrical outburst or a realist, satirical commentary that restores the balance.

The great danger in isolating these elements is that we lose sight of the pattern and shape of the play as a whole and consequently of the direction in which it is moving and the purpose which drives it on. It is for this reason that we should now examine the final scenes

for some kind of guidance as to what has happened to the themes, what was intended by them, and what the interaction of the different elements and themes has demonstrated.

In the final scene of T. of S. the conventional love intrigue becomes merely background illustrative material: Bianca turns out to be an ordinary disobedient wife. It is the taming theme that is dramatically demonstrated and indeed transformed into a positive poetic statement. There is no doubt at all of where the emphasis of the play falls: here - where Katherine's transformation is demonstrated and where her imaginatively conceived solution to the husband-wife problem steadies and deepens the play - one finds the real thematic highlight. In M.W. the finale is more complicated: the themes are more closely interwoven; the construction whereby the Anne Page love theme is held in suspense during the working out of the Falstaff theme and then resolved dramatically has surprising neatness in a play that is not always neatly worked out. But the working out of Falstaff's punishment in an atmosphere of masquerade and mockery and the prominence given to the Anne Page intrigue and Fenton - a theme and a character only sketchily and insipidly presented up to this point - merely build up to the "expected" conventional conclusion. Since the last scene of L.L.L. is so long, it is difficult to speak of a finale here; but one is bound to take notice of the tremendously effective way in which a play of farce and mockery is suddenly transformed by the cold realism of tragedy. In the last part of the last scene the major theme of renunciation is returned to, but now it is the renunciation of love through real need and the facing up to the realities of life, not, as at the beginning, for an empty academic pose. Here again one feels that the last scene throws emphasis and

light on the real theme and message of the play.

This seems to point to an interesting conclusion. Where Shakespeare uses a superficially neat and correct resolution, as in the Fenton-Anne marriage in M.W., the result is not necessarily dramatically conclusive or impressive. No great truth seems to have emerged or appears to have been dramatically presented. Where, on the other hand, he uses extraneous or purely demonstrational material, such as the wager and Katherine's set speech in the finale of T. of S., or a kind of persona ex machina device such as the appearance of Mercade in L.L.L., the result can be the transformation of the theme into a truth dramatically proved.

(d) Aspects of the Elizabethan Stage illustrated by the Plays. Note on Problems of Present-Day Production.

In T. of S. reference is made to some sort of balcony or upper stage and to two doors. The second induction scene is prefixed by the s.d. Enter aloft the drunkard with attendants, some with apparel, Bason and Ewer & other appurtenances, & Lord. At Petruchio's first entrance at the beginning of I.ii there occur the words "& I trow this is his house"; and Grumio is bid "knocke me at this gate". In V.i Petruchio enters guiding Vincentio to Lucentio's house: "Sir heres the doore, this is Lucentios house"; and later in the same scene the Folio s.d. Pedant lookes out of the window and the dialogue "What my old worshipfull old master? Yes marie sir see where he lookes out of the window" clearly point to the need for a prominent position for the window. In M.W. there is only one possible reference to the balcony: at the beginning of IV.v the Host points out Falstaff's room: "There's his Chamber"; and at the end of the scene there occur the words "Come up into my Chamber." These references do not however

necessarily prove that the 'chamber' (balcony) could be seen. In L.L.L. there is no reference to the use of the balcony; but two doors seem to be required. At the beginning of II.i the Princess and her ladies are apparently waiting outside Navarre's court to be received by the King; but the oath must be kept and the women segregated from the men. Boyet makes this clear - "He rather meanes to lodge you in the field . . . then . . . let you enter his vnpeopled house"; and so does the King: "You may not come faire Princesse within my gates". When the tables have been turned and the oath has been abandoned the Princess in turn refuses to enter: "King. . . . and purpose now to lead you to our court. Prin. This field shall hold me" (V.ii. 344-347). The last words in the Folio also support the idea of two doors: "You that way; we this way".

Throughout the three plays there are references also to hiding and to standing aside. In M.W. III.iii Falstaff hides behind the arras - presumably placed at or near the tiring-house wall. In T. of S. I.i Lucentio and Tranio hide while the Minola family parade themselves at the opening of the play proper; and since they also speak aside, they would require to be in a fairly prominent position: the balcony is already occupied by the Sly group; the inner stage would not be very effective for the asides. This may be another occasion on which Shakespeare "sent his actor downstage".[1] On the other hand there are scenes in which the actors stand aside and make no commentary - such as T. of S. V.i where Katherine and Petruchio are silent spectators, and M.W. II.i where the Wives "consult together" during the Ford-Pistol/Nym-Page sequence. It is possible that here

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1. See J. L. Styan, 'The Actor at the Foot of Shakespeare's Platform", S.S.12, 1959, pp. 56-63.

where no stage spectators' reactions are needed the inner stage may have been used. Perhaps one of the greatest problems in L.L.L. is the staging of the triple eavesdropping in IV.iii. Three of the men are hidden when Dumaine enters; and Berowne's comment "Like a demi-god here sit I in the sky" suggests he must either be on the balcony or perched on a practical tree or up one of the pillars supporting the penthouse. Certainly we can assume that the Elizabethan stage with at least three sides open to the audience would have been fully exploited for the hiding-places: the balcony, the 'inset', perhaps the pillars supporting the penthouse as shown in the De Witt drawing - all these areas could have been used. On a modern stage with an apron the proscenium arches or steps leading off the forestage altogether might well be used for the hiding-places of the King and Longaville.

There are points in all three plays where the stage is divided into two or more areas - sometimes merely to present two themes one after the other, sometimes to provide a place for spectators and a place for action, sometimes to provide a place for a dumb show and a place for the action or commentary. This is exemplified in M.W. II.i where the Falstaff-Ford theme and the Host-Shallow intrigue against Caius and Evans are presented side by side; in T. of S. in the opening scene of the play proper, I.i, where Lucentio and Tranio comment on the contrasing behaviour of Bianca and Katherine, and where the double scene is watched by the stage audience in the balcony; and in L.L.L. II.i where the dialogue between Boyet and each of the three men in turn throws the limelight on to the ladies on the other side of the stage. In larger scenes like the Herne's Oak scene in M.W. V.v and the Pageant scene in L.L.L. V.ii the division of the stage is more

obvious. On an open stage like the Elizabethan this division would be relatively easy to suggest, but on a modern stage the effect is difficult to obtain without the use of an apron or platform giving different levels.

Finally, the pageantry, processional entries and exits, and formal symmetrical groupings in these plays suggest a stage technique more akin to ballet and opera than to an ordinary modern play. The dialogue passing from couple to couple is not so complicated in M.W. as it is in L.L.L. where the symmetry is used more deliberately; but in both these plays the movement and grouping that emerge seem better suited to a three-dimensional than a two-dimensional stage. The last scene in T. of S. where Katherine moves round the grouped figures of Bianca and the Widow seems to demand the kind of staging indicated in the De Witt drawing - a staging that places the group forward or downstage. In the last scene of M.W. the Quarto s.d. indicates a series of movements across and off the stage as each suitor moves off with a 'fairy'. Here if anywhere in the three plays there may be justification for considering exits to and re-entries from the yard.[1]

By and large however these three plays do no more than demonstrate the need for at least two doors, for some kind of balcony presumably in the tiring-house wall, for an inner stage or discovery-space where 'silent' characters could hide. More important perhaps are the indications in the dialogue of the need for a fluidity of movement and a formal, symmetrical style of grouping that require a greater use of downstage and circular movement than we are accustomed to to-day in the theatre - outside ballet and opera.

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1. See Introductory Chapter p. ix and p. xvi.

# C H A P T E R  T W O

## THREE COMEDY-MELODRAMAS

Much Ado About Nothing  The Merchant of Venice
The Winter's Tale

## I. MUCH ADO ABOUT NOTHING

### Introduction

It is generally agreed that the Folio version was copied (in places inaccurately) from the Quarto of 1600.[1] I shall be referring mainly to the Quarto therefore but shall use the Folio also, especially when considering speech headings.

Whether or not M.A. was revised or re-written on the basis of an old version now lost,[2] there is no doubt that the play as we have it is amongst the most carefully structured of Shakespeare's comedies. This is admitted by E. K. Chambers,[3] although he believes that the clashing of the melodramatic plane with the realist plane does damage to the internal structure. C. T. Prouty,[4] on the other hand, makes out a case for considering the play as being on the realist plane throughout. The Claudio-Hero marriage he regards as a purely business arrangement, and the Beatrice-Benedick match as an anti-romantic demonstration. A. P. Rossiter[5] seems to believe that M.A. is on the

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1. See Var. M.A., 1899, pp. v and vi, N.C. M.A., 1953, p. 89, and Ard. M.A., 1924, p. x.
2. The possibility is fully explored by Dover Wilson in N.C. M.A., 1953, pp. 89-107.
3. Shakespeare: A Survey, 1925, pp. 133-135.
4. The Sources of Much Ado About Nothing, 1950, pp. 60-64, and 44-48.
5. Angel with Horns, 1961, p. 77. See also pp. 78-80.

way to being a tragi-comedy only "for a moment . . . for a few lines of Claudio's in the Church-scene". It is relevant to my purpose to find out how near the play comes to tragedy or melodrama, and to trace the effect of the double theme on the structure and pattern of the play.

A First Movement

The first scene is typical of the firm texture of the play. There is a gradual gathering of the characters as in the first scene of M.W., but the brief exposition sequence here is more relevant. It is characteristic of the dual nature of the play that the tone of formality and superficial amity set by Leonato and the messenger is interrupted by Beatrice in a sharp passage mocking Benedick and brisking up the pace. This dual pattern - the conventional followed by the satirical - is repeated when the play broadens out with the entry of the men: the complimentary exchange between Pedro and Leonato is quickly followed by the battle of words between Beatrice and Benedick.

Later, when the action has narrowed down to two figures, there is contrast between the romantic Claudio and the realist Benedick; then with the entry of Pedro the dialogue in satirical vein exhibits the technique of choral rhetoric for three voices in which a theme is swiftly passed from one to the other until a climax or anti-climax is reached:

Q. Clau. That I loue her, I feele.

Pedro. That she is worthy, I know.

Bened. That I neither feele how she should be loued, nor know how she should be worthie, is the opinion that fire cannot melt out of me . . . (I.i.238-242)

In the final sequence where the play has again narrowed down to

the figures of Pedro and Claudio, Pedro's plot to woo Hero on Claudio's behalf is first mentioned. In I.ii this plot is reported inaccurately by Antonio to Leonato; in I.iii it is used a third time - for Don John's villainy. This is the first example in this play of the technique of distorting a motif or presenting it from different angles - a technique exemplified also in the second movement of W.T.

In the second sequence of the ball scene, II.i, the intention seems to be to present four couples in turn, and to move them into some sort of position for a dance - first Pedro and Hero, second Margaret and someone else (probably Borachio)[1], third Ursula and Antonio, and last Beatrice and Benedick. Shakespeare uses the same balletic technique in presenting the four couples in the Russian masque in L.L.L.; and the dramatic effect and purpose are the same in both plays - to heighten the comic situation of assumed mistaken identity through masking, and to point the deceiving of the men by the women.

The play continues to oscillate between melodrama and comedy. After the dance there is the narrowing-down to three figures - Don John, Borachio, Claudio, and finally to the jealous figure of Claudio alone; but with Benedick's re-entry the comic note is restored, and Benedick's brief soliloquy is the comic counterpart to Claudio's. Thereafter there is a switch to the Hero-Claudio theme. On the periphery there is Beatrice's mockery ("but ciuille Counte, ciuill as an orange") and in the heart of the intrigue there is the formal betrothal of Hero to Claudio. Characteristically it is Beatrice who

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1. Both Q. and F. are defective here: Dover Wilson, N.C. M.A., 1953, p. 95, thinks Borachio may have been intended.

both points and breaks the moment of silence during the ritual: "Speake Counte, 'tis your Qu." Whereas the moment's silence of an act of ritual in W.T. is marked by a comment that deepens its significance: "I like your silence, it the more shows off Your wonder" (V.iii,21-22), here it is marked by a comment that brings the play back to the tone of light-hearted comedy. This tone is developed in the final sequence where the plot to bring about a match between Beatrice and Benedick is concocted.

The highlight of II.ii - an intense little scene of melodrama forming a bridge between a first and second movement - is the unfolding by Borachio to Don John of the plot of the chamber-window masquerade. The problems of Borachio's long climax speech have been wrestled with by many editors,[1] but in the theatre one is more aware of the pace and seductive rhythms of the speech than of its logical weaknesses and inconsistencies. It is ironical too that the climax of this melodramatic recital, theatrically very effective, comes at the very point which has worried the editors:

> Q. Bor. offer them instances which shall beare no lesse likelihood, than to see me at her chamber window, heare me call Margaret Hero, heare Marg. terme me Claudio, & bring them to see this the very night before the intended wedding . . . (II.ii.42-46)

This is the first statement of the chamber-window motif,[2] and it is worth noting how Shakespeare continues to use the episode without actually staging it. G. K. Hunter[3] draws attention to the contrast between the end of II.i and the beginning of II.ii: "the counter-

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1. See Var. M.A., 1899, footnote pp. 101-102; N.C. M.A., 1953, pp. 104-107; and Ard. M.A., 1924, pp. xvii-xix.

2. It also marks the beginning of the second example of the technique of presenting a motif from different angles. See p. 48.

3. Shakespeare: The Late Comedies, 1962, p. 28.

point between the match-makers and the match-marrers . . . is effective drama." I feel myself that this counterpointing helps to mark a conclusion to a preliminary movement.

A Second Movement

The play now returns to the purely comic: there follow two eavesdropping scenes - the one balanced against the other. In Benedick's opening soliloquy in the first the satire is turned in upon the character himself as he enumerates rhetorically the virtues of his ideal woman. Balthasar's song, apart from its purely entertainment value, may have certain dramatic purposes. It may be introduced to put Benedick in the right mood for love talk,[1] but the immediate comic effect is to draw from Benedick a swift satirical anti-romantic aside:

> Q. Ben. And he had bin a dog that should haue howld thus, they would have hangd him . . . (II.iii.87-88)

At a deeper level however the theme of the song, with its melancholy undertones (lines 74-77) may be intended to foreshadow the near-tragedy - especially when linked to Pedro's plan to have the song sung "at the ladie Heroes chamber window". The technique used at the end of the scene is worth noting: Benedick's concluding soliloquy has unconscious irony and strong comic effect:

> Q. Benedicke. This can be no tricke, the conference was sadly borne . . . (II.iii.39-40)

His capitulation is so naive and complete that one wonders if Shakespeare is making the character deliberately and consciously satirise himself or his own dramatic technique or the Elizabethan stage convention he is using.

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1. In the words of Richmond Noble, Shakespeare's Use of Song, 1923, p. 64, it is "sung at Benedick".

In the second eavesdropping scene, III.i, in the midst of the critical portrait of Beatrice presented by Hero and Ursula, there emerges a parody of the near-tragic situation by the person who is herself to be the victim of slander:

> Q. Hero. And truly ile deuise some honest slaunders,
> To staine my cosin with, one doth not know,
> How much an ill word may impoison liking.
> (III.i.84-86)

Thus here, in the midst of a purely comic scene, Shakespeare throws up an important motif of the near-tragedy that is to develop.

In these eavesdropping scenes position, movement and asides are very important. In the Elizabethan theatre the upper stage or the inner stage may have been used by the eavesdropper; but closer rapport with the audience could have been established by using instead one of the pillars supporting the penthouse, or a practical tree. On a modern stage with an apron a producer might have these scenes played near, in front of, or beyond the proscenium arch.[1]

The next four scenes, III.ii, III.iii, III.iv and III.v, intermingling comic with serious action, build up to the great climax scene in the church, IV.i; and it is interesting to note that the first two, fairly closely textured though they are, are each split into two parts, the first relating to the satirical or humorous aspect and the second to the romantic or melodramatic aspect. In the first of these four scenes we have the second statement of the chamber-window motif, this time presented as a poison for Claudio and Pedro. Also in this scene we find two examples of the effective use of a trio figure, the first emphasising the break-up of the trio Benedick-Pedro-Claudio, and the second the formation of the unholy

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1. See Chapter Six, pp. 244-245

trio Pedro-Claudio-Don John, the melodrama being pointed by the use of the old-fashioned figure of apostrophe:

Q. Prince. O day vntowardly turned!
Claud. O mischiefe strangely thwarting!
Bastard. O plague right well preuented! (III.ii.136-138)

The first part of the Watch scene, III.iii, is a portrait of incompetence and stupidity that borders on farce and yet has relevance and satirical point: here is portrayed the force that is to right the wrong and avert the near-tragedy. In the second part of the scene the dialogue switches to Borachio and Conrade; and we have a line here that gives us a clue to the staging of the scene in the Elizabethan theatre:

Q. Bor. Stand thee close then vnder this penthouse, for it drissells raine . . . (III.iii.109-110)

The players may have strayed out on to the front of the stage and then moved back to be just under the actual penthouse that covered part of the stage.[1] The dialogue then builds up to the heart of the plot: the chamber-window motif is presented again - this time in full hearing of the Watch as an accomplished piece of villainy and as incriminating testimony.

The next two scenes are intended to work up anticipation for the wedding scene. In the first, III.iv - the dressing scene - Margaret's light-hearted talk throws into high relief Hero's foreboding and Beatrice's moodiness. In the second, III.v, there is an illustration of Shakespeare's use of dramatic suspense and irony within the framework of broad comedy. At certain points Verges and Dogberry come near to revealing the villainy that is to strike at

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1. See Introductory Chapter, p. vii, and Chapter Six, p. 244.

the marriage ceremony, but ironically Leonato is too busy with wedding preparations:

> Q. Leonato Take their examination yourselfe and bring it me, I am now in great haste . . . (III.v.53-54)

The chapel scene, IV.i, by virtue of its build-up, ceremonies and powerful climax, is the melodramatic highlight of the play. The first sequence, with its curious mixture of the language of the marriage ceremony and sharp laconic interruptions, builds up quickly to the first act of ritual - Claudio's formal rejection of Hero:

> Q. There Leonato, take her backe againe,
> Giue not this rotten orenge to your friend.
> (IV.i.31-32)

There is no let-up in the pace: Claudio proceeds relentlessly to build up to another act of ritual - the catechising of Hero.[1] Hero's isolation at this point could be symbolised by placing her forward on the apron, with the four men involved in the questioning closing in upon her from the rear. The catechising ends with Pedro's pronouncement in which use is again made of the chamber-window motif - this time as irrefutable evidence in the most melodramatic setting and at the most climactic point in the play:

> Q. Prince vpon mine honor,
> Myselfe, my brother, and this grieued Counte
> Did see her, heare her, at that howre last night,
> Talk with a ruffian at her chamber window.
> (IV.i.89-92)

The technique used after this point is relatively simple: there is nothing of the multiple-climax technique of W.T., and nothing of the unwinding procedure in M. of V. Hero's collapse is temporary;

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1. G. K. Hunter, The Later Comedies, 1962, pp. 28-29, describes how the harsh pace set here by Claudio destroys the "fragile goodwill" built up earlier: "The geniality of Leonato, the merry banter of Benedick, the loving trust of Hero are all brought forward, and one by one they wilt in the glare of Claudio's . . . rhetoric".

Leonato's lamentations are quietened by the Friar who imparts to the melodramatic theme one of the rare touches of lyricism in the play (IV.i.157-172, 202-245). In accordance with the dual pattern, the chapel scene ends with a Beatrice-Benedick sequence; and to maintain the near-tragic atmosphere built up in the first sequence, Shakespeare makes this love scene rise to a sudden melodramatic climax with Beatrice's line "Kill Claudio" before it resolves on a quiet impressive note with, it would seem, exits at different doors:

> Q. Bened. goe comforte your coosin, I must say she is dead, and so farewell. (IV.i.343-344)

The progress of the play in what I would call its second movement is from the purely comic scenes of the eavesdropping, by way of scenes showing the deepening of the intrigue, to the powerful melodrama in the chapel. Emotionally and rhythmically a pause would appear to be justified at the end of this scene.

A Third Movement

The trial scene, IV.ii, has two interesting features: firstly there is the technique whereby, in the midst of all the incompetence and confusion bordering on farce, the truth about Hero emerges as a legal climax:

> Q. Sexton . . . Hero was in this manner accusde, in this verie manner refusde, and vppon the grief of this sodainlie died . . . (IV.ii.66-68)

Secondly the scene builds up to and concludes with one of the greatest comic speeches in Shakespeare. Despite the confusion in both Q. and F., the intention is clear: Conrade insults Verges and Dogberry in turn, calling the first "coxcomb" and the second "ass"[1]. This gives rise to the comic highlight - Dogberry's famous "ass"

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1. See N.C. M.A., 1953, p. 144.

speech (IV.ii.79-93). The build-up and pattern of V.i are worth examining. After preliminary skirmishes between the old men and the young, and yet another variation of the trio Benedick-Pedro-Claudio, the scene broadens out with the entry of Dogberry and Verges accompanied by Borachio and Conrade under guard; and there is a build-up to Borachio's confession in which we have the chamber-window motif presented for the last time as a straightforward tale of lying and villainy. The scene continues to gather momentum: in introducing a dramatic and ironical note calling for significant grouping - himself centre, Borachio on one side, Pedro and Claudio on the other - Leonato brings the satire and the counter-attack on Pedro and Claudio to a climax:

> Q. Leonato Art thou the slaue that with thy breath has killd
> Mine innocent child?
>
> Bor. Yes, euen I alone.
>
> Leo. No, not so villaine, thou beliest thy selfe,
> Here stand a paire of honourable men,
> A third is fled that had a hand in it. (V.i.276-280)

This would appear to mark the highest thematic climax and a final turning-point: Leonato's next speech takes the edge off the satire and prepares us for the return of Hero and a happy ending.

The next two scenes, V.ii and V.iii, both end with a move towards the finale. With its solemn ritual - the reading of the epitaph and the singing of the 'hymn', V.iii, the sepulchre scene, is a kind of antithesis to the chapel scene. It seems a perfunctory scene of penitence when contrasted with the more powerful atmosphere of penitence built up without external aids in the last movement of W.T.

The final scene in M.A. too is lightweight compared with the final scene in W.T. The stage is set for Claudio's re-betrothal; and when the four women re-enter "masked", the symmetry of the play becomes

evident - there is an obvious similarity to the choreography of the ball scene. Claudio's eagerness to "seize upon" the lady contrasts with his behaviour in the chapel scene; but the ritual, requiring some kind of pause and formal blessing by the Friar, imparts a certain dignity to the scene:

> Q. Claud. Giue me your hand before this holy Frier,
> I am your husband if you like of me. (V.iv.58-59)

Even with the pauses and her unveiling however, the ritualistic return of Hero is lightly indicated:

> Q. Hero And when I liu'd I was your other wife,
> And when you loued, you were my other husband.
>
> Claud. Another Hero.
>
> Hero Nothing certainer.
> One Hero died defilde, but I do liue . . .
> (V.iv.60-63)

The reason for the light underscoring of the Hero motif becomes apparent in the subsequent treatment of the Beatrice-Benedick theme. The dialogue swings back to rhetoric and repartee; there is the comic ritual of the display of the sonnets; and finally there is the comic flourish of Benedick's "colledge of witte-crackers" speech (V.iv.101-110). The finale of M.A. thus emphasises the dual nature of its theme, with more weight on the comic or satirical than on the conventional or romantic.[1]

Shape of the Play as a Whole

In what I would call a first movement the Hero-Claudio love match is postulated, almost thwarted, and then officially recognised.

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1. - although I cannot entirely agree with M. C. Bradbrook, Shakespeare and Elizabethan Poetry, 1951, p. 187, when she says: "They (Hero and Claudio) each sink back into the kind of formality which the plot allowed, and the conclusion belongs to Benedick and Beatrice". Surely the sonnet episode (V.iv.85-90) brings out a little vivacity in Hero and Claudio.

The Don John-villainy motif is closely attached to this framework. The second movement develops the two themes one after the other: first the high comedy of Beatrice and Benedick as the puppets of the serious characters in the eavesdropping scenes, and second the build-up of the melodrama to its climax in the chapel scene. The first part of this scene rises quickly to its melodramatic climax then drops to a calmer more religious atmosphere. The tailpiece similarly rises to the heights of Beatrice's outburst and drops to the calmer mood of resolution.

The third movement builds up from the first climax of the laying bare of the truth by the Sexton in IV.ii to the high point in V.i at which Pedro and Claudio are exposed ironically as honourable men. At the end of the three scenes V.i, ii and iii, there is preparation for the finale. and this finale contains the thematic ritual - the formal return and re-betrothal of Hero - and a modulation to satirical comedy in the final Beatrice-Benedick passage.

## II. THE MERCHANT OF VENICE

### Introduction

It is now generally agreed as a result of the work of A. W. Pollard[1] that the so-called First Quarto of M. of V. ("printed by J. Roberts, 1600") was one of a set of ten plays printed in 1619 by Jaggard.[2] The primary text is by common consent the Hayes Quarto of 1600 from which it seems the Folio of 1623 was prepared. These texts - the Hayes Quarto and the 1623 Folio - are therefore accepted

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1. Shakespeare's Folios and Quartos, 1909, Chapter IV and pp. 35-37.

2. See N.C. M. of V., 1953, pp. 91-93, and Ard. M. of V., 1959, pp. xi-xx.

as basic and will be referred to throughout the survey.

The problem in studying the play is to look beyond the figure of Shylock and to try to see the trial scene as part of the whole. Ever since Kean, Macready and Irving presented Shylock on the stage as a noble character, productions of the play have tended to exploit one character and one theme at the expense of the play as a whole. On the other hand critics like Quiller-Couch[1] and Granville Barker have warned against the over-sentimentalising of Shylock and the jerrymandering of a "strenuously 'effective'" exit[2] for him. E. E. Stoll[3] has seen Shylock as a wholly comic character; and John Palmer[4] writes of the comic processes both in the Tubal scene and in the trial scene. Actors have thus tended to sentimentalise Shylock while critics have tried to prove him a comic figure throughout. My own study is more concerned with trying to see how the characters fit into or affect the pattern of the play as a whole, and with examining the interaction of the comic with the near-tragic.

## A First Movement

In the first scene the melancholy figure of Antonio is thrown into high relief against the more lightweight figures of Salarino and Salanio: the vague foreboding is ironically set against speeches that juggle lightly with the motif of shipwreck.[5] When the trio

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1. See N.C. M. of V., 1953, p. xxvi.
2. H. Granville Barker, Prefaces to Shakespeare, Second Series, 1949, p. 106.
3. Shakespeare Studies, 1927, pp. 312-313.
4. Comic Characters in Shakespeare, 1946, pp. 78-80 and 84-88.
5. Cf. Hero's speech juggling with the idea of slander in M.A. III.i discussed on p. 51.

gives way to a quartet the dialogue picks out two of the figures, Antonio and Gratiano, to contrast the two prevailing moods of the play. The final dialogue between Bassanio and Antonio concentrates and intensifies the action and plot: the Portia theme is romantically and elaborately presented; the realist borrowing theme is deliberately underplayed at the end. From this there is a transition to the first Belmont scene (I.ii) where the Portia casket plot is detailed and we have a close-up of Portia herself, within a predominantly light-hearted atmosphere. Against this, the third scene comes as a complete contrast: its opening is sharp and staccato, stating the situation with an economy that rivets the attention:

F. Shy. Three thousand ducates, well.

Bass. I sir, for three months

Shy. For three months, well.

Bass. For the which, as I told you,
Antonio shall be bound . . . (I.iii.1-5)

With Antonio's entry the trio figure is used to foreshadow one of the great themes of the play: Shylock's soliloquy isolates him and presents the Jew-Christian conflict starkly. During this trio sequence the dialogue continually seeks out Shylock - at first smoothly polite, then eloquent on the virtues of his race, and finally working up to the outburst against Antonio. The change of mood comes quickly: the pound-of-flesh motif is stated lightly within a framework of assumed friendliness; but the real division is stressed both by the continued references to the differences between Christian and Jew and by the break-up of the trio before the end of the scene.

These first three scenes alternating between Venice and Belmont form the first subject of the first movement of the play. Exemplifying what may be called the principle of alternation, they are

obviously meant to be presented swiftly one after the other for contrast and build-up since there is no formality or pageantry. In them the themes are stated, and, in the words of John Vyvyan,[1] "the rational and emotional background of the coming action" is given. In terms of Terentian pattern therefore the Folio's marking of the end of the first act seems justified. By contrast, the opening scene of "Actus Secondus" seems to demand formality and pageantry - Enter Morochus a tawnie Moore all in white, and three or foure followers accordingly, with Portia, Nerissa, and their traine. Flo. Cornets" (F.s.d.); and this is borne out by the aureate quality of Morocco's language. Since both doors may have been used at or near the end of the preceding scene, it is possible that this new scene with its grandeur and flourish would have been introduced by a centre entry.

If we take this first Morocco scene as a bridge passage, we find that the second subject - the Lorenzo-Jessica intrigue - is worked out in the five scenes that follow. In the last of these (II.vi) Lorenzo and Jessica are brought together in an atmosphere of conspiracy and revelling: Enter the Maskers, Gratiano and Salino (F.s.d.). A walk downstage to a position near one of the pillars supporting the penthouse seems to be indicated by Gartiano's opening lines:

F. This is the penthouse vnder which Lorenzo
Desired vs to make a stand. (II.vi.1-2)

At Lorenzo's entry there would appear to be a movement towards the tiring-house area, indicating the use of the balcony:

F. Lor. Here dwels my father Iew. How, who's within?
(II.vi.25)
Iessica aboue

The build-up does seem to be towards a feast and a masque - ". . .

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1. Shakespeare and the Rose of Love, 1960, p. 12.

we are staid for at Bassanio's feast"; "Our masking mates by this time for vs stay";[1] but instead the scene concludes abruptly by a return to the main Bassanio theme and the departure for Belmont:

F. Ant. No maske to night, the winde is come about,
Bassanio presently will goe aboard. (II.vi.64-65)

A first movement could end here, II.vi, with the change in the rhythmic direction of the play:[2] action has alternated between Venice and Belmont, with the main emphasis falling on Venice. In the first part the focus has fallen dramatically on the figure of Shylock; in the second part the Lorenzo-Jessica-Launcelot intrigue seems designed to stress his growing isolation.

Transition: A Second Movement

The next three scenes could be regarded as a preliminary to a second movement. The two casket scenes, II.vii and II.ix, are separated by the oblique Salarino-Salanio scene, II.viii; and there are such differences in atmosphere and mood as strengthen the idea that we have here a bridge or a transition rather than the actual beginning of a second movement. The Morocco scene, II.vii, with its pageantry and dignity, contrasts with the harshness and foreboding of the Venice scene, II.viii, and with the note of satirical comedy in the Arragon scene, II.ix; but more important is the latent dramatic power foreshadowing the intensification of the two conflicting themes - the Shylock revenge theme (in II.viii) and the main love theme (in the coda to II.ix).

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1. See N.C. M. of V., 1953, p. 111.

2. Granville Barker, Prefaces to Shakespeare: Second Series, 1949, pp. 107-110, also suggests a break at II.vii (and before the trial scene); but he is thinking more in terms of divisions for 'convenience' - to mark intervals during a performance.

The idea that the second movement proper begins with III.i is strengthened by the repetition of the pattern as at the beginning of the play. The first sequence returns us to Salarino and Salanio and the shipwreck motif: the vague worries of the merchant so lightly dealt with in I.i have become reality; and with Shylock's entry there is a sharp emotional rise in rhythm and pace. In the second part of this scene, in the duologue between Shylock and Tubal, another kind of alternation technique is used: Tubal alternately plays on the Jessica and Antonio themes to wring from Shylock contrasting outbursts of agony and fiendish glee. E. E. Stoll[1] sees this as the trick of comic anti-climax; and John Palmer[2] thinks the scene, although "rather terrible", "undeniably comic". Both C. L. Barber[3] and Palmer speak of Shylock's responses to Tubal's news as being like "the jerking reflexes of a marionette".[2] From its effect on the stage, I have never thought of this scene as comic or ridiculous: in its alternating bouts of anguish and glee it seems rather to reflect the torturing of a human mind. Besides, the device of alternation is not applied mechanically: there is a rise to a note of personal pathos:

> F. Shy. Out vpon her, thou torturest me Tuball, it was my Turkies, I had it of Leah when I was a batcheler: I would not haue giuen it for a wildernesse of Monkies. (III.i.128-131)

The tone of this whole scene, taken with that of Shylock's last speech - ". . . I will haue the heart of him if he forfeit . . ." (III.i.133-137) pulls the play away from romantic comedy, perhaps by

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1. Shakespeare Studies, 1927, p. 313.
2. Comic Characters in Shakespeare, 1946, p. 78.
3. Shakespeare's Festive Comedy, 1959, p. 183.

way of dark satire,[1] towards melodrama, even to the verge of tragedy. The balance of the play seems to be threatened at this point.[2]

The Bassanio casket scene, III.ii, presents a great contrast: despite the suspense and anxiety portrayed in Portia's speeches and Bassanio's short replies, there is a controlled, almost formal lyricism here that contrasts with the emotional outbursts of the Tubal scene:

> F. Por. Let musicke sound while he doth make his choise,
> Then if he loose he makes a Swan-like end,
> Fading in musique. (III.ii.43-45)

Technically this opening sequence depends for its effect on the formal music of the poetry, on the atmosphere created by the song, and on the stage picture - a static one with the caskets placed significantly. Here the formality of the verse - especially Bassanio's - continues up to and beyond the climax of the discovery of the right casket; and this formality may be a device used deliberately to obscure or to 'distance' the fairy-tale element.[3] The thematic climax comes in the speech in which Portia, shaking off the formal and introducing the personal, offers herself and her all. Here is the theme of giving stated clearly - in contrast to the Shylock theme of taking:

> F. Por. My selfe, and what is mine, to you and yours
> Is now conuerted . . . (III.ii.167-168)

The brief playing-off of the Nerissa-Gratiano love affair lowers

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1. Cf. Barber, Shakespeare's Festive Comedy, 1959, p. 183: "This is a scene in the dry manner of Marlowe, Jonson, or Molière . . ."

2. Cf. Northrop Frye, Anatomy of Criticism, 1957, p. 165: "The Merchant of Venice seems almost an experiment in coming as close as possible to upsetting the comic balance."

3. M. C. Bradbrook speaks of the "tapestry picture" of Bassanio's choosing and the isolation of the moment of choice - Shakespeare and Elizabethan Poetry, 1951 p. 176.

the tension and restores the comic note before the device of messenger and letter from Antonio darkens the atmosphere. There is an interesting contrast here between Bassanio making his choice after his purely academic remarks on life and Bassanio again isolated confessing the truth about himself as a result of the harsh realism of the letter (III.ii.251-264). There is a parallel to this in L.L.L. - in the contrast between the pose of renunciation at the beginning and the renunciation at the end forced on the men by the realities of life.

In the next three scenes the rhythm is allowed deliberately to run down before the trial scene. In the first, III.iii, the gaoler scene, there is, despite Shylock's presence, a lowering of the emotional level: the verse has an impersonal, relentless beat and rhythm, emphasised, it would seem, by the actual walking - by the characters 'passing over the stage':

> F. Iew. Ile haue my bond . . .
> follow not,
> Ile haue no speaking, I will haue my bond.
> (III.iii.4-17)

In the second scene, III.iv, Portia, introducing the disguise intrigue, strikes a satirical and playful note that further reduces the emotional tension; and this slackening continues in the last scene of the series, III.v, an oblique scene, interesting only in reflecting Portia's personality.[1]

At this point what I would call a second movement ends. There has been a build-up to two powerful scenes - one on the Shylock theme

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1. See Ard. M. of V., 1959, p. 98 footnote. In production I cut this scene, ending my second movement with the Portia masquerade motif which arrests the falling rhythm and throws the emphasis forward towards the trial scene.

highly charged with emotion and melodrama, and the other on the Portia theme with its more controlled tension. The dual themes - hatred/revenge and love/mercy - have thus been presented and contrasted dramatically, before the rhythm is allowed to run down.

A Third Movement

In the trial scene, IV.i, the dignity and compassion of the Duke are contrasted with the relentless yet strictly legal attitude of Shylock - an attitude continued from the gaoler scene, III.iii. The long-speech technique breaks down to a sharp antithetical exchange between Bassanio and Shylock which is concluded by Antonio in a speech of resignation; but the see-saw of the argument goes on until Shylock builds up to his challenge:

F. I stand for iudgement, answer, Shall I haue it? (IV.i.103)

While the tension relaxes with the arrival of news from Bellario, there is indication of a division of the stage, with business going on between Nerissa and the Duke on one part, and the Gratiano-Shylock passage taking place on the periphery. The action appears to return to the main acting area with the arrival of "Portia for Balthazar". The opening exchange between Portia and Shylock is crisp and business-like until Shylock's growl "On what compulsion must I?" brings out Portia's retort "The quality of mercy is not strained . . ." which expands and develops lyrically into the first stated appeal for mercy set against Shylock's appeal for justice. It is to be noted that after Portia has appealed to Shylock three times, the third time foreshadowing a tragic outcome - "Haue by some Surgeon . . . least he should bleede to death", the pace lets up and there is an interval of preparation and faint comic relief.

It is Shylock and then Portia who bring the play back and up to the great climax: ". . a sentence, come prepare". By Portia's legal quibble,[1] the tragedy is averted; but the comedy now unfolded is the comedy of derision, the harsh comedy that punishes the figure of pride who would have set himself up in judgment against others. Both Portia, in ironically insisting on the pound of flesh, and Gratiano, in mocking Shylock with his own words, mark the stages in the unwinding process, and at the same time point the moral of the comedy. The obvious parallel is the final scene in T.N. where Malvolio is similarly punished. In M. of V. however the breaking of Shylock's spirit almost drives the play towards tragedy:[2]

> F. Shy. I pray you giue me leaue to goe from hence.
> I am not well . . . (IV.i.396-397)

Yet the engineering of a powerful exit for Shylock would destroy the effect of the rest of the scene: the harsh comedy modulates quickly to light-hearted comedy, and the tone of civility between Portia and the Duke is carried over into the dialogue between Portia and Bassanio. Thus, within the same scene, modulation from melodrama back to comedy is almost completed when the theme of the rings is stated - to be further developed in the brief scene IV.ii. According to the Terentian pattern, the epitasis - attack and counter-attack - would finish at the end of the fourth act. By and large one would say this is true of M. of V.: by the end of the Folio's Act Four the great movements are over. But we note how the ring theme has been introduced and developed within this fourth act, and is to be

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1. "triumphantly and appropriately a quibble", as M. C. Bradbrook remarks in Shakespeare and Elizabethan Poetry, 1951, p. 175.

2. See Northrop Frye's comment quoted on p. 63, footnote 2.

worked out in the fifth act. Here the dramatic pattern obviously overlaps the five-act pattern.

Granville Barker[1] has pointed out that the first sequence of V.i - "that charming duet between Lorenzo and Jessica" - we owe to a practical need: Portia and Nerissa require time to change back into their Belmont costumes. But this and the following sequence which is enriched by music have also the effect of strengthening the note of comedy-romance and may be regarded as modulating sequences to bring the play more firmly back to its comic basis for the conclusion.

Shakespeare's problem at the end is to make dramatically interesting the revealing of Portia's masquerade; and it is worth while observing how he uses a comedy of situation and the symbol of the ring to do this. The meeting of Portia, Bassanio and Antonio is presented with an easy kind of dignity and courtesy; but almost immediately the atmosphere is broken by the quarrel between Nerissa and Gratiano:

> F. Por. A quarrel hoe alreadie, what's the matter?
>
> Gra. About a hoope of Gold, a paltry ring . . . (V.i.146-147)

The comic theme then passes to the main characters: Portia humorously baits Bassanio as she with more deadly intent baited Shylock:[2]

> F. Por. I gaue my Loue a Ring and made him sweare
> Neuer to part with it, and heere he stands . . . (V.i.170-171)

The dialogue thus picks out Bassanio and brings him and Portia into

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1. Prefaces to Shakespeare, Second Series, 1949, p. 107.

2. M. C. Bradbrook sees the comedy of the rings as a parody of the trial scene - Shakespeare and Elizabethan Poetry, 1951, p. 177. C. L. Barber thinks Portia "gayly pretends to be almost a Shylock" about the ring - Shakespeare's Festive Comedy, 1959, p. 187.

the most prominent position so that the comic rhetoric may have its full dramatic effect:

> F. Bass. If you did know to whom I gaue the Ring,
> If you did know for whom I gaue the Ring . . .
> (V.i.193-194)

Antonio as the "vnhappy subiect of these quarrels" moves in to make the duet a trio, and the light ritual of the handing over of the ring by Portia to Bassanio, with Antonio acting as go-between, completes the sequence. Nerissa's handing over of the deed of gift to Lorenzo and Jessica, and Gratiano's reference to Nerissa's ring, would seem to lead finally to a sestet grouping in couples - with Antonio as the lone figure.

If we take the play to deal predominantly with the problem of Shylock, then this Act V and the comedy of the rings form a mere coda; but if we accept the dual theme of the Shylock idea contrasted with the Portia idea - possession against service and sacrifice - then Act V is essential for the comic balance of the play.

Shape of the Play as a Whole

In the first movement - up to II.vi, we are aware of the technique of alternation being used to present the contrasting themes of the play, Venice representing commercial realism, Belmont romantic idealism, with Venice tending to dominate. In a second movement beginning at II.vii alternation is again used, the emphasis this time tending to fall on Belmont; but the first three scenes appear to form a preliminary or bridge section to the movement proper in which the greatest dramatic contrast and impact emerge from the juxtaposition of the Tubal scene, III.i, with the Bassanio casket scene, III.ii.

The trial scene uses long speeches for atmosphere and sharp dialogue - sometimes with repeated rhetorical pattern - to shape its

rhythmic rise: the stages in the build-up to the climax are ironically balanced by those in the unwinding process. The scene modulates to comedy and produces at the end a situation the dénouement of which forms the basis of the finale. Modulation to romantic comedy continues in the finale through lyricism and musical effect until the main players are brought together and the comedy of the rings is worked out.

At two points - the Tubal scene, III.i, and the trial scene, IV.i - the Shylock theme almost destroys the balance of the play; but overall structural and rhythmic pattern suggests that the play contrasts two themes and that the near-tragic or melodramatic is deliberately rejected in favour of a more balanced comic statement.

## III. THE WINTER'S TALE

### Introduction

A study of the technique and pattern of this late play (the primary text for which is that of the 1623 Folio) may prove to be more complex and difficult than the studies of the other two plays dealt with in this chapter. Tragic pattern is more definitely worked out; and there are flaws in the technique and in structural unity which have long been discussed by editors. On the one hand W.T. has been regarded as a rambling untidy piece of work with some beautiful and clever touches: perhaps Quiller-Couch[1] best represents this point of view. On the other hand more recent studies by

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1. N.C. W.T., 1959, pp. xxiv-xxvi.

G. Wilson Knight,[1] E. M. W. Tillyard,[2] John Vyvyan,[3] S. L. Bethell,[4] Derek Traversi,[5] and J. H. P. Pafford[6] have traced a unity of thought and design, a successful adjustment of realism to symbolism, a consistent pattern of symbolism - features that transcend any weakness in structure or technique. In my own survey I intend to consider these adjustments and modulations of pattern and mood as well as the dramatic presentation of thematic and symbolic material.

A First Movement

The first scene where two lords describe the great friendship between the two kings in formal, courtly language represents a certain kind of opening technique by which emphasis is placed on the prosperity about to be destroyed. The anticipatory power of the dramatic irony is clearly perceived:

> Cam. Sicilia cannot shew himselfe ouer-kind to Bohemia:
> . . . and there rooted betwixt them such an affection
> which cannot chuse but braunch now . . .(I.i.23-27)

There is a similar use of the complimentary language of amity between Pedro and Leonato at the beginning of M.A.

In the second scene there seems to be deliberate modulation within the trio figure: the dialogue at first presents a picture of Polixenes and Leontes with Hermione in the background; then later of Hermione and Polixenes with Leontes in the background. Thisaffords an interesting contrast to the use of the trio figure in M.A. (Pedro, Claudio, Benedick) where the third figure Benedick is merely a

1. The Crown of Life, 1958, Chapter III.
2. Shakespeare's Last Plays, 1962, pp. 40-48, 76-78, 81-85.
3. The Shakespearean Ethic, 1959, Chapters X and XI.
4. The Winter's Tale: A Study, 1946
5. An Approach to Shakespeare, 1957, pp. 261-284.
6. Introduction to New Ard. W.T., 1963, pp. liv-lv.

dissentient, not, as Leontes is here, a silent figure suggesting evil. The two-against-one figure (Hermione-Polixenes versus Leontes) is developed to such an extent in the next sequence of this scene that the stage seems to be divided into two parts: on one side - Leontes with his mounting passion; on the other - Hermione and Polixenes forming a background picture:

> Leo. Too hot, too hot:
> To mingle friendship farre, is mingling bloods.
> (I.ii.109-110)

There is a parallel to this in M. of V. I.iii where the dialogue frequently isolates Shylock from Bassanio and Antonio.

Camillo acts as liaison between the Leontes sequence and the Polixenes sequence that follows, and his soliloquy is a bridge between Leontes' exit and Polixenes' entry. It is possible that Polixenes' first words describing Leontes' changed attitude may indicate that a piece of mime or dumb-show may have been enacted in the background during the soliloquy:

> Pol. euen now I met him
> With customarie complement, when hee
> Wafting his eyes to th' contrary, and falling
> A Lippe of such contempt, speedes from me . . .
> (I.ii.370-373)

In the heart of this dialogue between Polixenes and Camillo there is an example of how Shakespeare moves suddenly from long-speech technique to sharp dramatic dialogue that builds up to a thematic climax:

> Pol. On, good Camillo.
>
> Cam. I am appointed him to murther you.
>
> Pol. By whom, Camillo?
>
> Cam. By the King.
>
> Pol. For what?
>
> Cam. He thinkes,nay with all confidence he sweares,

As he had seen't, or beene an Instrument
To vice you to't, that you haue toucht his Queene
Forbiddenly.

Pol. Oh then, my best blood turne
To an infected Gelly, and my Name
Be yoak'd with his, that did betray the Best.
(I.ii.411-419)

We notice here too that Polixenes' climax words contain a reference to the treachery motif and link the Hermione story with the theme of the Crucifixion.

In the following scene II.i use is again made of a two-fold division of the stage. Alongside the Hermione-Mamillius domestic group is set another; Leontes and a lord enter, and the dialogue indicates that they remain apart and unseen by the first group for a time - II.i.32-54. There is dramatic power here not only in the broken rhythms of the "spider" speech suggesting physical revulsion, but also in the stage picture: Hermione with Mamillius representing innocence and harmony on one side (perhaps placed in the centrepiece or inner stage), Leontes on the other representing tyranny (perhaps having walked the length of one side and watching Hermione from the periphery).[1] The groups merge on Leontes' line "Giue me the Boy . ." which suggests a quick, violent movement, and the scene rises quickly to its climax with the accusation: "Shee's an Adultresse".

The short scene where Paulina persuades the gaoler to pass out the baby (II.ii) is interesting since it represents a shift from the direct to the oblique - from main to peripheral characters reporting or planning action - and a change from the theme of tyranny to that of creation. In M. of V. there is a similar use of the oblique in the short scene, II.viii, in which Salarino and Salanio report

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1. This may be yet another occasion when Shakespeare "sent his actor downstage". See pp. 28-29, and p. 43.

Shylock's reaction to his daughter's flight.

By way of contrast II.iii in W.T. takes us back to the figure and mind of Leontes, and to the self-torturing soliloquy which throws up iterated themes - adultery, treachery, revenge (II.iii.1-8). When the dialogue shifts to Paulina and the lords, leaving Leontes isolated, there is again an illustration of the two-fold division of the stage. When the two groups merge the dialogue develops a characteristic vigour; and this passage between Paulina and Leontes builds up by means of speeches and angry spurts of dialogue to the first of three pieces of ritual - the laying of the child at Leontes' feet:

> Paul. Looke to your Babe (my Lord) 'tis yours: (II.iii.125)

The second piece of ritual comes as a climax to the lords' plea for mercy for the child - "We all Kneele" (II.iii.146-152); and the last is the taking of the oath to dispose of the child:

> Leo. . . . Sweare by this Sword
> Thou wilt performe my bidding.
>
> Antig. I will (my Lord) . . . (II.iii.167-182)

The opening speech of the trial scene, III.ii, has a formality and a legal colouring that immediately establish the atmosphere:

> Leo. This Sessions (to our great griefe we pronounce)
> Euen pushes 'gainst our heart. The partie try'd
> The Daughter of a king, our Wife, . . . (III.ii.1-8)

The first sequence of this scene, presenting the prosecution and the defence and ending with Hermione's speech and a return to the legal manner ("Your Honours all, I doe referre me to the Oracle") leads up, after rhythmic slackening at the "Emperor of Russia" speech (III.ii. 120-124) to the most effective piece of ritual in the first part of the play:

Officer. You here shal sweare vpon this Sword of Iustice,
That you (Cleomines and Dion) haue
Been both at Delphos, and from thence haue brought
This seal'd-vp Oracle . . .

Cleo Dio. All this we sweare.

Leo. Breake vp the Seales, and read. (III.ii.125-132)

The legal climax comes with the reading of the Oracle's message: "Hermione is chast . ."; and there follow a domestic-tragic climax (Mamillius' death), a spiritual climax (Leontes' sudden change from tyranny to penitence) and the emotional climax (Hermione's collapse) (III.ii.143-154). The final stroke in the quasi-tragic sequence is delayed: Paulina's recital of Leontes' tyranny works slowly up to its final climax:

Paul. the Queene,
The sweet'st, deer'st creature's dead: & vengeance for't
Not drop'd downe yet. (III.ii.201-203)

In this laying of one climax on top of another, there seems to be exemplified a kind of multiple climax technique. Even after the final stroke there seems to follow rhythmically a kind of symbolic-religious climax or coda, pointing forward to Leontes' winter of penitence and underlining penitence as one of the great themes of the play:

Pau. A thousand knees,
Ten thousand yeares together, naked, fasting,
Vpon a barren Mountaine, and still Winter
In storme perpetuall, could not moue the Gods
To looke that way thou wer't. (III.ii.211-215)

Bridge Scene: Modulation to a Second Movement

The first movement up to the end of III.ii would appear at first to be constructed according to a tragic pattern. Prosperity and amity are presented alongside a developing passion of jealousy which eventually destroys them. The rhythm of the dialogue and verse represents

the conflict between friendship and fidelity on the one hand and suspicion and violence on the other; and the movement builds up swiftly to its culmination in the trial scene with its dramatic pronouncement of Hermione's innocence and its series of tragic or seeming-tragic events. As Vyvyan[1] points out, Leontes passes through "every phase of the tragic sequence, either actually or symbolically". The important difference is that he decides to live and suffer: the change of pattern therefore really begins at the end of the trial scene. In the following scene, III.iii, the coda of the first movement, it is the more intricate pattern of romance and fantasy that begins to emerge. The first sequence of this bridge scene depicts Antigonus abandoning the child "vpon The Desarts of Bohemia"[2] in a symbolic atmosphere of storm and fantasy in which the bear[3] may not after all be such an incongruity. The second sequence brings in the old Shepherd comically twisting the theme of adultery and coming upon the abandoned child; and the third develops the comic-fantastic vein still further with the arrival of the Clown and the discovery of the 'fairy gold'. The distortions, grotesqueries and symbols which surround this scene may be part of the technique of 'distancing', but they also help to bring about the change from the tragic to the regenerative pattern: in terms of music they form part of a modulating process.[4]

A Second Movement

This modulating from quasi-tragedy to comedy-pastoral continues

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1. The Shakespearean Ethic, 1959, p. 117.

2. Tillyard says of Antigonus' speech (III.iii.15-45) "There is nothing in the play so melodramatic, so remote from ordinary life . . .": Shakespeare's Last Plays, 1962, p. 77.

3. Nevill Coghill shows the structural and symbolical effectiveness of the use of the devices of the bear and Father Time in his article "Six Points of Stagecraft in 'The Winter's Tale'", S.S.11, 1958, pp. 34-36.

4. See Tillyard, Shakespeare's Last Plays, 1962, pp. 77-78.

in the first part of the second movement. The first scene (marked in the Folio 'Actus Quartus Scena Prima') consists of a prologue by 'Time, the Chorus',[1] in which the break in time and place is formally emphasised. Modulation continues in the second scene, IV.i(ii)[2] in which Polixenes and Camillo link the past with the future, and in the third scene, IV.ii(iii) where the folk-song and the masquerading of Autolycus prepare us for the half-lyrical, half-realist atmosphere of the sheep-shearing scene.

It is noteworthy that the lyrical and realist elements never really mix in the long scene IV.iii(iv). Apart from the 'daunce of Shepheards and Shephearddesses' in which Florizel and Perdita take part, the episodes are self-contained in character and in atmosphere: the love-dialogue and the flower passages (where the reference to the Proserpine myth has thematic significance)[3] are marked off from the Autolycus-ballad-singing scene, in which the main characters take no part. Action develops after all the rustic characters except the Shepherd have departed, and when Florizel, throwing aside Polixenes' mockery, develops the rhythmic pattern of his passion for Perdita:

> Pol. And this my neighbour too?
>
> Flo. And he, and more
> Then he, and men: the earth, the heauens, and all:
> (IV.iii(iv).383-384)

This leads to the ritual of the betrothal and its interruption by

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1. See footnote 3 on p. 75.

2. The Standard Oxford Edition numbers the Camillo-Polixenes scene IV.i; the N.C. and Ard. Editions number the Time Prologue IV.i. Throughout my remarks on Act IV I give the two numberings side by side - the Oxford first.

3. The importance and relevance of this part of the play is discussed by J. H. P. Pafford in his introduction to Ard. W.T., 1963, pp. lx-lxi.

Polixenes. The dialogue here (lines 405-430) reflects a sharp conflict between Polixenes and Florizel, leading up to Florizel's climax line which is quickly overlaid by Polixenes' more effective climax line and unmasking gesture:

> Flo. Come, come, he must not:
> Marke our Contract.
>
> Pol. Marke your diuorce (yong sir)
> Whom sonne I dare not call . . . (IV.iii(iv)429-431)

The repetition of the pattern of the first phase is evident: in the final two speeches converting Polixenes into the tyrant figure venting his wrath on the innocent, Perdita is identified with Hermione:

> Pol. And you Enchantment
> . . . . . If euer henceforth, thou
> These rurall Latches, to his entrance open,
> Or hope his body more, with thy embraces,
> I will deuise a death, as cruell for thee
> As thou art tender to't. Exit (IV.iii(iv)447-454)

In the Camillo-Florizel-Perdita sequence in which the plot for the flight to Sicily is hatched (lines 479-685) the device of the aside is used rather obviously and Autolycus is brought into the action. There is oscillation here between the trio-figure and the mono-figure as the dialogue fades out on one and brings in the other. Despite its contrived nature,[1] this sequence is another illustration of Shakespeare's use of a divided or multiple stage.

When the main characters have gone, we become aware again of the use of the distancing or modulating technique - this time through Autolycus' soliloquy and the use of the Clowns. The Florizel-Camillo-Perdita theme is now seen as raw material for Autolycus' roguery; and

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1. Nevill Coghill thinks there is nothing awkward or crude about the stagecraft here - "Six Points of Stagecraft in 'The Winter's Tale'", S.S.11, 1958, pp. 36-38.

when the dialogue passes to the Shepherd and the Clown, the Perdita-foundling theme is viewed as an unfortunate accident that has brought grief to the comic characters. This technique is similar to that used in M.A. where the Pedro-Claudio love plot is distorted by report, and where the theme of the Margaret-Borachio masquerade is presented from different angles and in different moods. In this final sequence of IV.iv, the rhythm does seem to run down in the working out of the plot,[1] but on the stage a sense of urgency and a feeling of the completion of a pattern (the flight motif) gives the play a pace and a shape at this point. The comic sequence that concludes the movement can be felt as a lead-out or a modulating device matching the technique used at the opening.

A Third Movement

The dramatic effect of the first scene in this phase (V.i) seems to be to keep the memory of Hermione fresh in the mind, to associate this memory with Perdita, and thus to suggest the re-birth motif. To effect this Shakespeare uses a subtle technique that produces climaxes in different ways - through poetic intensity, through development of the action, and through a significant stage picture caught by the dialogue. The first method is exemplified at the end of the first sequence when Paulina has persuaded Leontes not to listen to the voices of court expediency advising re-marriage but instead to remember Hermione:

> Paul. Were I the Ghost that walk'd Il'd bid you marke
> Her eye, and tell me for what dull part in't
> You chose her: then Il'd shrieke, that euen your eares
> Should rift to heare me, - and the words that follow'd,
> Should be, Remember mine.

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1. G. Wilson Knight speaks of "the falling movement" of IV.iv - The Crown of Life, 1958, p. 113.

Leo. Starres, Starres,
And all eyes else, dead coales . . . (V.i.63-68)

The action develops with the news of the approach and the actual arrival of Florizel and Perdita; and here Leontes' lines in highlighting the young couple sound the re-birth theme: the limelight is first on Florizel:

Your mother was most true to Wedlock, Prince,
For she did print your Royall Father off,
Conceiuing you . . . (V.i.124-126)

and then on Perdita:

And your faire Princesse (Goddesse) oh: alas,
I lost a couple, that 'twixt Heauen and Earth
Might thus haue stood . . . (V.i.131-133)

The third method - involving a significant stage picture - is demonstrated twice towards the end of the scene - first in Leontes' lines that refer back to the first movement and are full of dramatic irony:

Leo. My Lord,
Is this the Daughter of a King?

Flo. She is,
When once she is my Wife, (V.i.207-209)

and second when Paulina chides Leontes for being too much attracted by the appearance of Perdita:

Paul. Sir (my Liege)
Your eye hath too much youth in't: not a moneth
Fore your Queen dy'd, she was more worth such gazes,
Then what you looke on now.

Leo. I thought of her,
Euen in these Lookes I made . . . (V.i.224-228)

In the midst of the extravagant language of the oblique scene featuring the three affected courtiers (V.ii) there is a rise to a climax in the reference to Hermione's statue:

Gent. 3. . . . The Princesse hearing of her Mothers Statue (which is in the keeping of Paulina) a Peece many yeares in doing, and now newly perform'd, by that rare Italian Master Iulio Romano . . . (V.ii.105-109)

And immediately afterwards in parenthesis there occurs a clear anticipation of the "life-breathing" motif to be used in the final scene:

> (had he himselfe Eternitie, and could put Breath
> into his Worke) . . . (V.ii.109-110)

This scene presenting moving events obliquely has been adversely criticised by Quiller-Couch,[1] but more recent criticism has suggested reasons for the indirect technique used.[2] Nevill Coghill has even described the scene as a masterpiece.[3] What Shakespeare seems to have done is to have embedded the story of the recognition and the mystery of Hermione in a scene of courtly satire. The oblique technique takes the emphasis off realism so that the final scene will be thrown into high relief.

In M.A. Shakespeare devotes only a few lines to the return of Hero; in W.T. the whole of the final scene is used to depict Hermione's gradual return to life, and the theatrical technique is carefully and sensitively worked out. The first climax with the stage business and dramatic pause is clearly indicated:

> Paul. . . . But here it is: prepare
> To see the Life as liuely mock'd, as euer
> Still Sleepe mock'd Death: behold, and say 'tis well.
> I like your silence . . . (V.iii.18-21)

It may be that a centrepiece or inner stage was used here, Paulina moving back to open the curtain and reveal Hermione as a statue. Throughout this scene there are almost exact indications in the dialogue of how the characters should act, move and react; and this

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1. N.C. W.T., 1959, pp. xxiii-xxv.

2. Evans, Shakespeare's Comedies, 1960, p. 312; Bethell, The Winter's Tale: A Study, 1946 p. 102; Wilson Knight, The Crown of Life, 1958, pp. 116-118.

3. "Six Points of Stagecraft in 'The Winter's Tale'" - S.S.11, 1958, p. 39.

feature perhaps accounts partly for its dramatic effectiveness:

> Leo. Oh, thus she stood,
> Euen with such Life of Maiestie (warme life,
> As now it coldly stands) when first I woo'd her.
> (V.iii.34-36)

The first mainly static sequence with its pointed reference to breath and blood is brought to a conclusion by Leontes' attempted move towards the statue ("Let no man mock me, For I will kisse her"), his being prevented by Paulina ("Good my Lord, forbeare") andher introduction of the supernatural note that marks the beginning of the great theatrical climax of the scene:

> Paul. Either forbeare,
> Quit presently the Chappell, or resolue you
> For more amazement. (V.iii.85-87)

Paulina's command "all stand still" and Leontes' command "Proceed: no foot shall stirre" illustrate Shakespeare's method of sealing off the moment of climax. A similar moment is produced in M. of V. III.ii at the moment of Bassanio's choice, and in IV.i at the climax of the trial scene - "Tarry a little . . ."; but here in W.T. there is perhaps more suspense and therefore more of a pause. Thereafter the dialogue indicates the effects and movements that follow:

> Paul. Musick; awake her: Strike:
> 'Tis time: descend: be Stone no more . . .
> Bequeath to Death your numnesse: (for from him,
> Deare Life redeemes you) you perceiue she stirres:
> Start not. (V.iii.98-104)

There is clear indication where the statue takes life and begins to move towards Leontes:

> Paul. . . . Nay, present your Hand:
> When she was young, you woo'd her: now, in age,
> Is she become the Suitor?
>
> Leo. Oh, she's warme . . . (V.iii.107-109)

The final ritual indicated by Hermione's first action and words - her blessing of Perdita (lines 121-123) - marks the end of the super-

natural sequence: a move from the symbolic to the realist plane seems indicated in the change from formal to personal style in the language:

> Her. Tell me (mine owne)
> Where hast thou bin preseru'd? (V.iii.123-124)

This scene is one of the best examples of Shakespeare's skill in using practical stagecraft to demonstrate theatrically the theme of the play. Given the theatrical device of a character revealed immobile as a statue, he proceeds to build up carefully to the supernatural climax by indicating in the dialogue movements, actions, themes, reactions, pauses, atmosphere. The skill does in fact reside in the use of language: at the greatest moments the poetry is either at its most daring ("What fine Chizzell Could euer yet cut breath?") or at its simplest ("Be Stone no more . . . ."). The total effect is to present symbolically the dual theme of return to life and restoration after the winter of penitence.

Shape of the Play as a Whole

This play falls into movements more obviously than more closely knit plays like M.A. and M. of V. Traversi sees the play as divided into four movements - he takes the transition scene (III.iii) as the third.[1] Wilson Knight sees the play divided into three main sections - the first tragic and the second pastoral.[2] J. H. P. Pafford discusses the three parts - the first at Leontes' Court, the second in Bohemia, and the third at Leontes' Court again, but is careful to stress the "unity in design".[3]

The first movement does seem in production to work towards a

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1. An Approach to Shakespeare, 1957, pp. 272-273.
2. The Crown of Life, 1958, p. 76.
3. Introduction to Ard. W.T., 1963, pp. liv and lv.

tragic issue, but Leontes' penitence and survival in III.ii changes the direction of the flow. If the storm scene, III.iii, is presented as part of a first movement, the play is further removed from the tragic atmosphere, because of the 'distancing' effects. The second movement represents more than the merely pastoral. The pastoral provides a frame within which the related themes of fidelity, love and youth as refreshing forces are presented and thrown against the tyranny motif embodied in Polixenes. The third movement completes the pattern: the themes of penitence and the renewal of life through youth lead to the final theatrical device by which the return-to-life theme is demonstrated and Hermione is restored to Leontes. Division into three movements seems clear, but these movements are seen on the stage to be closely inter-related in pattern and overall structure.

## IV. COMPARISONS AND PATTERNS EMERGING

### (a) Building up to Melodramatic or Near-Tragic Climax: Preparing for Return-to-Life Conclusion

Both M.A. and W.T. build up to a climax that has a strong melodramatic or even near-tragic atmosphere. M.A. takes a longer time to reach the climax of the chapel scene: for one thing the build-up to the ball scene and Don John's first attempt to destroy the Hero-Claudio love match has comedy and light-hearted intrigue as well as a flash of melodrama; for another, the eavesdropping scenes in which Benedick and Beatrice are fooled in turn present a purely comic theme in a purely comic atmosphere. It is true the ensuing four scenes (III.ii to III.v) move more quickly towards the climax of the chapel scene and prepare us for the villainy; but it is significant that each has elements of comedy - teasing in III.ii and III.iv, broad humour in III.iii, irony in III.v. In W.T. the opening is, like the

opening of M.A., full of courtesy, expressions of amity, and formal politeness; but the poison of jealousy works quickly in Leontes' mind so that by the end of the second scene prosperity has been destroyed and the atmosphere is one of suspicion and violence. The only suggestion of the comic is felt in Mamillius' brief dialogue with the ladies; but against this and the pleasant mother-son dialogue that follows there fall the sudden appearance of Leontes and his harsh denunciation of Hermione. The play up to its climax in III.ii is a portrayal of tyranny and jealousy: there is little opportunity for the comic spirit to show itself. A unity binds the play together and drives it forward to the public trial of Hermione and the arrival of the Oracle. The climax in W.T. is the declaration of Hermione's innocence in III.ii; the climax in M.A. is the rejection of Hero and her public shaming in IV.i; but what happens immediately afterwards is significant in both plays too and presents a contrast. In the final part of the climax scene in W.T. Paulina's description of Hermione's death and Leontes' penitence impart the solemnity of assumed or near tragedy. In the tailpiece to the climax scene in M.A. Beatrice and Benedick play a chastened love scene in an atmosphere of mere mental stress, despite the touch of melodrama in the "Kill Claudio" line.

It would seem then that when Shakespeare wants to take us to the verge of tragedy as in W.T. he constructs his play tightly, retains a unity of atmosphere and theme (in W.T. that of suspicion, tyranny and violence) and allows no relaxation of tension until he reaches his climax. Even then the play retains its air of tragedy, except that penitence rather than pity is the concluding mood. When on the other hand Shakespeare wishes to construct a melodrama within the framework

of satirical comedy, he apparently likes to run the purely comic or satiric theme alongside the romantic theme, perhaps destroying unity in the process but retaining a certain dramatic balance. In M.A. there is significance in the fact that it is the comparatively minor characters, Hero and Claudio, who feature in the heart of the melodrama, and in the fact that the stage is left to the couple who have up to now provided the wit and the comedy, Beatrice and Benedick. In W.T. there is never any doubt of the high seriousness of the atmosphere: the main protagonists throughout the first and third parts are those who work out the near-tragedy of the action - Leontes and Hermione.

Both M.A. and W.T. build up also to a concluding 'return-to-life' scene; but again there is a contrast in technique that matches the contrast in theme and atmosphere. In M.A. the truth about Hero emerges in a trial scene (IV.ii) that is hedged about with the broadest humour; and even in the ensuing scene (V.i) where Claudio and Pedro are exposed in their true colours and where Claudio promises to do penance there is a comic coda with Dogberry as the chief figure. On the other hand, in W.T. the opening of the third movement (V.i) has a solemnity and a latent atmosphere of religion and mystery: Leontes the penitent has Paulina by his side as his conscience and scourge; and it is against this background that the story of the flight of Perdita and Florizel is enacted. This scene with its intensity and poetic power introduces an atmosphere of wonder that is to be consummated in the final scene.

The finale in M.A. has a light-hearted, perfunctory atmosphere: the ladies are given instructions and dismissed; there is talk of Benedick's marriage; and then with the return of the women there is the ceremony of the handing over of the veiled figure of Hero to

Claudio. Hero's 'return to life' is lightly presented in less than twenty lines: it is Beatrice and Benedick who have the second half of the scene to themselves, and their sequence of more than fifty lines represents the resumption and the resolution of the 'merry war' spoken of at the beginning of the play. In W.T. the finale is throughout solemn and religious in tone: the dialogue rivets attention first on Leontes and Paulina and then on the figure of Hermione when she is revealed as a statue. The dialogue gradually suggests the breathing in of life by Paulina and the coming to life of Hermione. The whole scene is devoted to Hermione's return to life and therefore is a pointer to the theme of the play.

Thus it would appear that Shakespeare in M.A. is at least as much concerned with the relationship between a spirited couple like Beatrice and Benedick and therefore with the theme of the 'merry war' between the sexes as he is with the story of Hero and Claudio and the theme of conventional love. The return of Hero gives motivation for the last act, but the atmosphere is that of comedy, not religious thanksgiving. On the other hand, when he writes W.T., Shakespeare is obviously more concerned with a religious and spiritual theme and atmosphere. His statue scene has a unity and poetic power that contrast very strongly with the dual nature of the final scene in M.A. The tight structure of this scene in W.T., its poetic intensity and the shape and movement that seem to emerge from the dialogue, all clearly point to the theme that is being expressed - that of a symbolic restoration after a winter of penitence. The double structure of the last scene in M.A. on the other hand points to a two-fold attitude towards the theme of love, with greater stress on the comic viewpoint.

(b) Near Tragic Action and the Pattern of the Plays

We have seen how in M.A. Shakespeare runs two themes together and retains the comic atmosphere right up to the melodrama in the chapel. We have seen also how in W.T. he allows the tragic or quasi-tragic theme to develop unchecked and unalloyed by any comic strain right up to the end of the trial scene. In M. of V. we have a variant of the method used in M.A. The first three scenes constituting the first act set a more sombre tone than is set at the beginning of M.A.: there is an emphasis on melancholy and on the Jew-Gentile conflict; but in the second act, intermingled with the Shylock theme are the fairy-tale element of the caskets, the Jessica-Lorenzo-Launcelot intrigue, and the build-up to a revelling which is never staged. The action in this part comes to a conclusion at the end of the elopement scene (II.vi) when the direction of the play is changed: the emphasis is now on Bassanio's journey to Belmont. Up to this point then there is a comic-romantic pattern; thereafter Shakespeare begins to modulate from comic to serious: the Arragon scene, II.ix, sounds the last purely comic note in the first part of the play. It is followed immediately by the Tubal-Shylock scene which, presenting a character of pride and power, develops a passion, a violence and a hatred that seem to be moving swiftly towards tragedy. It is significant that this scene and the next (the Bassanio-casket scene) are both longish, self-contained scenes. The violence of the Tubal-Shylock scene is set alongside the graciousness of the Belmont scene; and once the fairy-tale of the caskets has been resolved the two stories come together and there is a rise in tension and anxiety when Antonio's letter is read. Despite the gradual relaxation of the tension and the falling rhythm of the remaining scenes of Act

Three (III.iii, iv and v), the serious note remains: the comic pattern is being replaced by the darker pattern of a developing melodrama.

The trial scene in W.T. is short and quick in its build-up to the climax: that in M. of V. has greater variety in shape and pace but also builds up to a powerful climax on the very edge of tragedy. If there is any justification for a treatment of Shylock as the most important figure in the play, it resides in thepattern that Shakespeare works out after the abortive revelling scene, particularly in II.viii, III.i, III.ii, III.iii and in the very heart of the trial scene IV.i. In W.T. the problem is solved by allowing no extraneous comic material; but in M. of V. Shakespeare seems to set aside half-developed comic situations as the near-tragic action develops. For a time Shylock does seem to bestride the play like a Colossus.[1]

(d) Restoring the Comic or Non-Tragic Pattern

In W.T. the near-tragic climax comes earlier than do the near-tragic climaxes in M.A. and M. of V., and, as we have seen, the first movement in W.T., unlike the first movements of M.A. and M. of V., is unalloyed by comic material. This means that there is bound to be a great difference in technique between M. of V. and M.A. on the one hand and W.T. on the other. Yet there are similarities too. We have seen how in W.T. Shakespeare uses what I would call modulating devices to introduce his pastoral romance (Act IV) - a chorus, a brief scene of exposition, a comico-lyrical scene. By this means, despite the re-introduction of the tyranny theme in the figure of Polixenes, the play moves away from the tragic pattern. In the same way in

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1. See Northrop Frye's comment quoted on p. 63, footnote 2.

M. of V., when tragedy has been averted and Shylock reduced in stature, indeed when he disappears from the play altogether, a modulating technique seems to be used: the language becomes polite and complimentary and the question of fees leads to the introduction of a new theme, the comedy of the rings, in the last sequence of IV.i - the trial scene. The Lorenzo-Jessica love-duet in the final scene, including the lyrical passage on the power of music, continues the modulating process, re-introducing the love motif and helping to restore the comic pattern. It is significant too that the dialogue between Portia and Nerissa continues this lyrical note until it is broken first by the formal greeting of welcome by Lorenzo and second by the arrival of Bassanio and Gratiano. Thus the final sequence is prepared for: the return to comedy, prosperity and the theme of love is completed; and the comedy of the rings can be played out as a conclusion to the play. Thus overall shape and pattern make it clear that the play is not merely on the realist Shylock theme but aims at contrasting this with the idealist-romantic theme which prevails at the end. M.A. similarly returns to a light-hearted comic note at the end with the comico-satirical figures of Beatrice and Benedick dominating the conventional figures of Hero and Claudio. In W.T. on the other hand the purely comic in the figure of the old Shepherd and the Clown makes its last appearance in the penultimate scene: the last scene restores balance and harmony with the return of Hermione - the tragic pattern is reversed in an atmosphere of restoration and forgiveness, in which the light-hearted aspect of comedy would be out of place.

(d) Technique, Devices and Finales as a Guide to the Thematic Intensity of the Play.

M.A. relies firstly on a conventional love match and secondly on

a battle of wits between men and woman for its main effects. The highlights are stock features - a ball scene, scenes of villainy, betrothal ritual - all of which make for excitement, enjoyment and a light-hearted feeling of joie de vivre. Intensity certainly develops in the chapel scene, both in the marriage-rejection ceremony and in the Beatrice-Benedick tailpiece; but since Hero's name is cleared in the midst of broad comedy, and since the finale deals very lightly with Hero's return and moves quickly to the Beatrice-Benedick comedy, this intensity seems abortive. In M. of V. Shakespeare relies on fairy-tale elements, on the conventional conflict between Jew and Gentile, and on the excitement of a trial scene for his effects. Intensity develops in the characterisation of Shylock, but this intensity too is in a way mis-spent because the play must regain its comic spirit and in that comic spirit Shylock as a human being feeling intensely has no part. W.T. likewise exploits conventional elements of romance - abandonment of a royal child, storm scene, pastoral element, as well as the excitement of a trial scene; but in the first and third movements and in the heart of the second movement Shakespeare uses a poetic-dramatic technique by which he throws up iterated themes, intensifies the feelings and sufferings of the main characters, builds up a whole series of climaxes, that have a symbolic as well as an emotional power. Intensification of theme and action in W.T., therefore, closely associated with the stark penetrating quality of the poetry, is more deliberately and subtly woven into the pattern of the play. Indeed, if we are to judge by the concluding scenes, it would appear that whereas the finales of M. of V. and M.A. with their emphasis on lyricism, light-hearted comedy and wit are intended to take the edge off the darker themes and return to lighter vein, the

finale of W.T. presents the ultimate expression and most intense dramatic demonstration of the return-to-life theme at the end of the play.

(e) Aspects of the Elizabethan Stage illustrated by the Plays. Note on Problems of Present-Day Production.

Both M.A. and M. of V. have interesting references to the penthouse which covered part of the Elizabethan stage. In M.A. Borachio says to Conrade in the Watch scene, III.iii (109-110) "Stand thee close then vnder this penthouse for it drissels raine . . ." In M. of V. II.vi (1-2) Gratiano says: "This is the penthouse vnder which Lorenzo Desired vs to make a stand". These may be references to an area just under the penthouse near one of the pillars supporting the roof.[1]

There are clear indications in M. of V. and W.T. of the use of some kind of curtained alcove - possibly a kind of inner stage or centrepiece in the tiring-house wall. In M. of V. commands are given to manipulate curtains at the beginning and at the end of the first two casket scenes. For example, Portia says at the opening of II.vii: "Goe, draw aside the curtaines and discover The severall Caskets to this noble Prince", and at the end of the scene: "A gentle riddance: draw the curtaines, go . . ." There is however no reference to curtains in III.ii - the scene where Bassanio makes his choice. In the final scene of W.T., although there is no mention of the opening of the curtain to reveal Hermione as a statue, the dialogue indicates that Paulina performs the unveiling:

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1. Or they may be references to the projecting balcony, the 'tarras', as described by J. C. Adams in The Globe Playhouse, 1961, pp. 241-256, particularly p. 249.

Paul. But here it is: prepare
To see the Life as liuely mock'd, as euer
Still Sleepe mock'd Death: behold, and say 'tis well.
I like your silence . . . (V.iii.18-21)

Later there is a definite mention of the curtain by Leontes when Paulina seems about to hide the statue again:

Paul. If I had thought the sight of my poore Image
Would thus haue wrought you (for the Stone is mine)
I'd not have shew'd it.

Leo. Doe not draw the Curtaine. (V.iii.57-59)

In course of production one feels that, given the need for such a centrepiece, there are other points at which it can be effectively used. In M. of V. it is possible to use it for the trial scene as a setting for the duke and his magnificoes. It could be used for the ceremonial opening of the first (non-casket) Morocco scene in keeping with the rather elaborate Folio s.d.: Enter Morochus a tawnie Moore all in white, and three or four followers accordingly, with Portia, Nerissa and their traine. Flo. Cornets. In W.T. a producer finds this centrepiece useful also as a throne setting both in the formal opening sequence of I.ii and in the trial scene, III.ii, and perhaps also at the opening of the pastoral, IV.iv, to present Florizel and Perdita. It is just possible that the Elizabethan inset - if there was one - was similarly used.

There are no definite indications that an inner stage was used in M.A. Practical production however suggests its use as an altar setting in the chapel scene, as a monument setting in V.iii, and, more questionably, as ceremonial points of entry for Leonato and his company at the thematic climax in V.i and for the four ladies 'mask'd' in the finale.

All three plays indicate the technique of dividing the stage into

two or more areas. In the ball scene(II.i) in M.A., the dialogue picks out four couples in turn, apparently distributing them at four different parts of the stage before they come together again forthe dance. In the Watch scene (III.iii) Borachio and Conrade are on one part of the stage overlooked by the Watch on another. In M. of V. (IV.i), while the Duke and Nerissa look over papers, the Shylock-Gratiano scene is acted out - presumably on the periphery. Also in M. of V. there occurs the example of a two-fold division in the finale (V.i.88) where the dialogue leaves Lorenzo and Jessica to pick up Portia and Nerissa as they enter. In W.T. much of the effect of Leontes' swiftly-developing jealousy in the second scene comes through a two-fold use of the stage in which Polixenes and Hermione acting together on one part of the stage are watched and commented on by Leontes on another. In the scene where Mamillius tells Hermione the sad tale for winter, II.i a snatch of dialogue and Leontes' 'spider' speech are delivered, possibly from the periphery, while Mamillius and Hermione form a domestic picture - perhaps in the inset. The same technique is used in II.iii - the scene in which Paulina takes the baby to Leontes. Here the King is isolated for a time, while an argument goes on between Paulina and the attendant lords. The effect of this technique seems to be to make the play more fluid, more strikingly pictorial, more intense or more sharply contrasting.

In all three plays we can be sure of only one use of the balcony: in the maskers' scene, II.vi, in M. of V. occurs the s.d. Iessica aboue. She speaks from there, is called upon by Lorenzo to 'descend', and later appears on the stage - Enter Iessica. There seems to be no need for a balcony anywhere in W.T.; but in M.A. the musicians in the ball scene and in the finale may well have been housed there.

It is possible moreover that the balcony was used in M.A. by Benedick in the first eavesdropping scene (II.iii) just as Berowne may have used it for his hiding-place in L.L.L. IV.iii.

The two eavesdropping scenes in M.A. raise other problems about the Elizabethan stage which may or may not be illuminated by present-day solutions. In II.iii Benedick has obviously an ordinary entry before he goes to "hide him in the arbour". In the Elizabethan theatre he could have gone into the inset, or up into the balcony, or dodged round or up one of the pillars, or gone behind a practical tree. On a modern picture-frame stage with a shallow apron a producer is tempted to put the player at or beyond the proscenium arch in fairly close rapport with the audience, or even off the stage altogether. The Beatrice eavesdropping scene poses a different problem: Beatrice is apparently seen approaching the stage from a distance:

> Hero For looke where Beatrice like a Lapwing runs
> Close by the ground, to heare our conference.
> (III.i.24-25)

In the Elizabethan theatre she could have entered by one of the doors and dodged down to a pillar, watched by Hero and Ursula on another part of the stage; or she could have entered from the yard[1] and thus been given a better chance to "run like a lapwing . . . close to the ground." In my own production I found it gave point to the lines to have Beatrice enter by one of the aisles.

These three plays seem to call for some kind of spectacular stage effect that rivets the attention and intensifies the high moments of romantic, melodramatic or near-tragic climax. It is almost certain that M. of V. and W.T. both required originally some kind of centre discovery-space or inner stage to enhance dramatic

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1. See p. ix and p. xvi of Introductory Chapter.

effect; and it is possible that in the chapel scene in M.A., in the trial scenes in M. of V. and W.T., and elsewhere, this area was used. Certainly for the modern producer it would seem a reasonable plan to work from key scenes like the casket and trial scenes in M. of V., the statue scene in W.T., and the chapel scene in M.A., in order to evolve the kind of centrepiece that can be swiftly adapted for different purposes as the play unfolds and yet serve its main purpose in demonstrating an important theme or motif at a climactic moment in the key scenes.

# C H A P T E R  T H R E E

## THREE SATIRE-ROMANCES

A Midsummer Night's Dream  As You Like It
Twelfth Night

## I. A MIDSUMMER NIGHT'S DREAM

### Introduction

As Dover Wilson has shown,[1] the basic text is the Fisher Quarto of 1600; but he has also demonstrated[2] the need for keeping the Folio of 1623 in front of us for the added stage directions and stage effects. Together Dover Wilson's remarks and Ronald Watkins' description of how the play may have been staged at the Globe[3] afford valuable clues about the use of an inner stage in the production of this play.

Since I am as much interested in seeking a shape and pattern as in looking for possible methods of staging, however, I shall try to trace how far the different elements - the majestic, the earthy, the fantastic, the realist - are kept separate or are woven into the play, and how these elements affect its flow and development. Dover Wilson[4] believes that the play was revised in 1594 and 1598, that many of the fairy scenes belong to the 1594 revision, and that the best verse such as that at the beginning of V.i belongs to the 1598 revision. For my own purpose I am prepared to take the play as

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1. N.C. M.N.D., 1940, pp. 78-80.
2. Op. cit. pp. 154-159.
3. Watkins, Moonlight at the Globe, 1946.
4. See N.C. M.N.D., 1940, pp. 83-100.

it stands, or as it can be pieced together from the 1600 Fisher Quarto and the 1623 Folio, in my attempt to find out its characteristic shape and dramatic technique.

A First Movement

The play opens with a 'frame' scene on a note of grandeur and pomp: the love theme concentrating on Theseus and Hippolyta[1] is presented within the order and dignity of marriage. With the entry of Egeus and Hermia with the rival suitors the harmony is broken: Egeus' complaint against his daughter for refusing to wed Demetrius becomes an appeal to the law of Athens represented by the Duke; and the palace scene becomes a trial scene with Theseus pronouncing sentence on Hermia:

> F. The. Either to dye the death, or to abiure
> For euer the society of men. (I.i.65-66)

As the play emerges from this melodramatic frame, the theme of love moves from its setting of order to a setting of conflict and passion in the passage between Lysander and Demetrius. The sequence ends with a repetition of the judgment and the processional exeunt of the Duke and his suite.

The duologue between Hermia and Lysander, using the artificial device of stichomythia, intensifies and universalises the theme of frustrated love, before opening out into longer lyrical passages that push forward the action. The pattern is repeated when Helena comes on: the formal choral technique used in the stichomythic passage between Hermia and Helena is followed by a change to long-speech technique in which there is a reiteration of the flight-to-

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1. The importance of these 'frame' characters - their stability and symbolism - is dealt with by John Vyvyan in Shakespeare and Platonic Beauty, 1961, Chapter I.

the-wood motif. At the end the scene contracts to the single figure of Helena, on whom the theme of love-frustration is concentrated.

In the contrasting scene that follows, I.ii, of the mechanicals preparing to present their play of Pyramus and Thisbe there is a parody both of the love theme and of the Duke as arbiter. Bottom is insistent on some kind of order, and in his desire to play all the parts and keep his producer right he dominates this second scene as Theseus dominates the first.

The play then modulates to fantasy (II.i): Enter a Fairie at one doore, and Robin goodfellow at another."(Q.s.d.). The lyrical note in rhyming tetrameters sets the atmosphere of the fairy world; the background of the Oberon-Titania dispute - the antithesis of the Theseus-Hippolyta harmony - is related in rhyming pentameters. This is the prologue to the dramatic separate entries of Oberon and Titania: Enter the King of Fairies at one doore with his traine, and the Queene at another with hers (F.s.d.). In this formal sequence of dissension the external action is held up and the power of the verse is in its lyrical flow inward depicting the interaction of fairyland and nature and developing an important motif - the inter-relation between the dissension of the fairies and the disorder in nature. In the bridge passage between this sequence and the Demetrius-Helena pas de deux, the play narrows down to two manipulating figures and finally to one - Oberon himself (II.i.146-187). When the dialogue passes to Demetrius and Helena, a change of style is perceived: the artificial style of the verse (believed by Dover Wilson to belong to the first draft[1]) is in keeping with the formality of the love pattern. The scene ends with a change back to the lyrical note: Oberon's speech, pushing

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1. N.C. M.N.D., 1940, p. 111.

forward the action towards Titania's transformation and playing imaginatively with the background of nature, deepens and enriches the scope of the play.

There is a directness and economy in the technique as this scene, II.i. gives way to the next, II.ii. The atmosphere of fantasy deepens: Oberon and Puck exeunt: Enter Queene of Fairies, with her traine (F.s.d.); and we are at the bank that Oberon described. Ronald Watkins[1] believes it was at this point that the inset curtain was opened. Certainly a ceremonial entry by Titania and her train from a centre-back discovery space is effective here - especially when followed by the entry of the manipulating figure of Oberon. Titania's speech and the fairies' song establish the atmosphere of fantasy and magic spell, which is intensified when the play narrows down to two figures and the dialogue picks up Oberon's incantation as he presses the juice on Titania's eyes (II.ii.27-34). The play then demonstrates its balletic quality: Lysander and Hermia play their short love-duet and separate to different parts of the stage; Demetrius and Helena enter, separate, and Helena is left to bemoan her fate and discover Lysander "on the ground". Rhyme links Helena's lines with Lysander's as he wakes, so that the change produced by the magic juice is effected at a comic pace:

F. Hel. Lysander, if you liue, good sir awake.
Lys. And run through fire I will for thy sweet sake.
(II.ii.102-103)

The satirical note is sharp and clear: Lysander invokes reason to support his sudden change of heart come about through the arbitrary action of the magic juice; and the pattern of the dance is reversed:

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1. Moonlight at the Globe, 1946, p. 75.

exit Helena, exit Lysander in pursuit. This formal little ballet concentrates at the end on the waking, hysterical figure of Hermia, whose dream translates Lysander's desertion into symbolic terms:

> F. Me-thought a serpent eate my heart away,
> And yet sat smiling at his cruell prey.
> (II.ii.149-150)

This point marks the end of the Second Act and the protasis. It is interesting to note that this plot division coincides with a significant shaping of dramatic pattern. Twice in this first movement, here and at the end of the first scene, the play has concentrated on a single, love-frustrated figure. Here, at the end of the movement, there is a narrowing-down to the figure of Hermia, the main sufferer in the opening melodrama and now the victim of the capricious workings of love and magic.

A Second Movement

In the first sequence of the scene of the mechanicals rehearsing their play, III.i, the parody of the figure in authority is continued: Bottom continues to dominate producer and cast. The second sequence in which Puck as manipulator causes the rehearsal to dissolve into farce raises questions about the original staging. If a door were not used to lead to the brake where Puck fixes the ass's head on Bottom, then the space at the back (the 'inset') might have been divided in two, as Watkins suggests - "on one side Titania's bank, on the other Bottom's hawthorn-brake".[1] The first climax of this sequence is Bottom's re-appearance from the brake causing the scattering of his friends - a characteristic climax of farce depending on a visible stage prop, the ass's head. In the second climax - the

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1. Moonlight at the Globe, 1946 p. 29.

awakening of Titania and her falling in love with Bottom - the fantasy is brought into contact with the earthy element; and it is interesting to consider how the two elements are brought together and yet kept separate.[1] Titania's verse remains formal and lyrical while Bottom's prose strikes a modest, down-to-earth note; and it may be this formal lyricism that prevents the elements from fusing and the incongruity from becoming farce (III.i.144-168).

The highlight of the opening sequence in III.ii is Puck's narration of the Titania-Bottom story. We have just seen the episode enacted; now we have an oblique version viewed from an objective angle, in which the satire is emphasised by the rhyming couplets:

> F. Puck. When in that moment (so it came to passe)
> Tytania waked, and straightway lou'd an Asse.
> (III.ii.33-34)

In the next sequence where Oberon and Puck 'stand close' and watch the Demetrius-Hermia pas de deux, we again notice the two-fold division of the stage and the use of manipulating figures (III.ii.41-87). The situation is as at the beginning of the play - Demetrius chasing Hermia; and the mechanical snip-snap of the lovers' couplets (belonging, according to Dover Wilson, to the first draft)[2] seems designed to stress the conventional, artificial pattern and its general symbolism. The change to trochaic tetrameter (III.ii.102) helps to dramatise Oberon's incantation over the figure of Demetrius and Puck's manipulation of Helena and Lysander; it also introduces the change in the pattern of the love plot. With Demetrius' awakening, a trio

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1. G. K. Hunter in Shakespeare: The Late Comedies, 1962, says of M.N.D.: "Shakespeare has lavished his art on the separate excellencies of the different parts . . ." (p. 8) and later: "The play is constructed by contrast rather than interaction . . ." (pp. 18-19).

2. N.C. M.N.D., 1940, p. 125.

pattern develops, satirically reversing the situation at the opening: both men now pursue Helena. Hermia's entry completes the quartet: but before the ballet begins in earnest, the play becomes static as Helena's speech recalling childhood friendship directs the flow inward (III.ii.198-214). Thereafter the quartet figure, constantly breaking and re-grouping in different formations, reflects the comic conflict, until the play narrows down to concentrate briefly on Hermia again before picking out the figures of the manipulators. In the concluding sequence the symmetrical pattern is again exploited: Lysander and Demetrius enter and exit in turn, led by Puck's voice. Then each in turn re-enters to "lye down"; and Puck re-appears to comment satirically on the completion of the 'dance':

> F. Rob. Yet but three? Come one more,
> Two of both kindes make vp foure. (III.ii.437-438)

It is in this scene that one becomes aware of the formal, symbolic and balletic method by which Shakespeare handles his quartet of lovers. No characterisation seems to be intended - rather a dramatic demonstration of how love converts people into puppets; and herein resides the satire in this romantic play. The frequent exits and re-entries of all the characters, the working out of the pattern of the quadrille,[1] and the manipulation by Oberon and Puck - all these stress the fluid and pictorial quality of the play. Some kind of dominating position may have been taken by Oberon and Puck - perhaps on the balcony; but later on Puck himself requires to be very mobile on the stage proper - especially towards the end where he is most obviously the puppet-master manipulating the placing of the four

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1. Both G. K. Hunter, Shakespeare: The Late Comedies, 1962 pp. 9-10, and C. L. Barber, Shakespeare's Festive Comedy, 1959, p. 128, mention the importance of pattern in the play.

figures. It is at the end of this scene that the Folio has the s.d. They sleepe all the Act - perhaps indicating an interval.[1] Watkins thinks this a reasonable place for an interval, although he cannot see its dramatic necessity.[2] In producing the play, I myself felt the dramatic pattern supported the idea of a pause at this point. What I call a second movement passes from a situation of the greatest absurdity and confusion to a series of manoeuvres symmetrically arranged and pointing eventually to a rational solution. The disposition of the bodies, Puck's action with the love juice, his incantation and his pointing of the theme with proverbial wit - all these bring the play to a moment of suspension:

> F. Iacke shall haue Iill, nought shall goe ill.
> The man shall haue his Mare againe, and all shall be well.
> (III.ii.461-464)

A Third Movement

In the opening sequence of the fourth act which continues the formal picture of the Bottom-Titania love-incongruity, the Q. and F. s.d. and the King behinde them suggests a characteristic grouping of the two centre figures dominated by a third - the manipulator - hovering behind. Again the two elements - the earthy and the fantastic - are contrasted and kept separate: Bottom's taste in music and food sounds a farcical note that is held in check by the atmosphere of courtesy and the imagery of nature lyrically expressed (IV.i.1-51). The next sequence has a statuesque quality brought out both by the grouping - Oberon and Puck watching the sleeping figures of Titania and Bottom - and by Oberon's recital of the resolution of the fairy

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1. This s.d. is fully discussed by Dover Wilson in N.C. M.N.D., 1940, pp. 158-159, and p. 131.

2. Moonlight at the Globe, 1946, p. 31, and p. 88.

quarrel motif. This speech of Oberon's (IV.i.54-76) is a good example, not only of what I call a 'lyrical flow inward', but also of the use of lyrical verse to narrate a climax which is not staged - the surrender of the Indian boy. This narrated climax leads directly to the staged climax and resolution where Oberon's releasing of Titania is marked both by the use of tetrameter for the incantation (IV.i.77-80) and by music and dancing:

> F. Ob. Sound musick; come my Queen, take hands with me
> And rocke the ground whereon these sleepers be
> (IV.i.91-92)

The next three sequences illustrate the 'layered' nature of the play: the elements are not so much fused as placed alongside or on top of one another. The fantasy is dispelled by the sound of horns (Q.s.d. Winde horne) and the vigour and peremptory tone of Theseus' verse (IV.i.109-117). The play here begins to return to its frame and to the pattern of the opening: after the Theseus-Hippolyta prologue the quartet of lovers are roused from their dream, and there is a return to the quasi-melodrama of the trial in I.i. But, as in the fourth act of A.Y.L.I. there is a reversal of the melodrama with Oliver's conversion, so here in the fourth act of M.N.D. there is a reversal of Theseus' verdict on Hermia, ironically brought about by Demetrius' transformation in the fantasy. The Theseus sequence is followed by the lovers sequence in which we see the pattern of the ballet worked out to a harmonious conclusion.[1] The final sequence presents Bottom alone awakening from his dream: the play has narrowed down to concentrate on a significant character in order to throw into

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1. Enid Welsford: The Court Masque, 1927, describes the pattern of the lovers' story as a dance, pp. 331-332 (quoted in Barber, Shakespeare's Festive Comedy, 1959, pp. 128-129, and in Bradbrook, Shakespeare and Elizabethan Poetry, 1951, pp. 156-157)

high relief an important motif:

F. . . . it shall be called Bottomes Dreame, because it hath no bottome. (IV.i.222-223)

In the next scene, IV.ii, the development of the play outwards and backwards towards its frame continues. The style and atmosphere are similar to those of the first mechanicals scene; but here the build-up is to Bottom's dramatic re-appearance and an excited anticipation of the performance of the interlude.

The finale opens with a dialogue in which Theseus re-states the twin motifs - poetic fantasy and love - from the point of view of a sceptic or observer (V.i.2-22). This is another kind of distancing technique: the play is moving back from fantasy to realism, and themes are now viewed from an objective angle.

The prologue to the interlude delivered by Quince is commented on mockingly by the stage audience in the style of the interruptions to the pageant in L.L.L. Quince's reference to 'show', his formal presentation of the characters, and his outlining of the story - all these suggest a dumb show before the actual spoken performance.[1]

Ronald Watkins[2] shows how the inset might have been used for the staging of the interlude. His diagram shows 'players' just in front of the inset, with the stage audience grouped round on three sides. On the other hand, my own experience suggests a division of the stage diagonally to allow the stage audience to sit near the skirts of the stage and the mechanicals to move about more freely from inner stage to platform. An illustration in a book by M. M. Reese[3] suggests a

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1. Dover Wilson, in N.C. M.N.D., 1940, p. 144, puts forward the idea that Shakespeare is here satirising the technique of dumb shows and presenters.

2. Moonlight at the Globe, 1946, pp. 131-133.

3. Shakespeare: his World and his Work, 1958. See the drawing by Klaus F. Meyer opp. p. 132.

third possibility - the reverse of the method used by Watkins. The watching group could be placed in the inset and the 'players' on the apron.

The note of formality, dignity and authority in the Duke's final speech (lines 372-379) brings the play right back to the atmosphere of the opening; and it might well be said that this speech closes the effective action of the play. The final couplet sounds a concluding chord in the appropriate majestic key and matches the pageantry of the exeunt:

> F. A fortnight hold we this solemnity.
> In nightly Reuels; and new iollitie. (V.i.378-379)

Yet the echoing of the pageantry in the more delicate lyricism of the fairies, the return to the mystery of life and nature, and above all the linking of the marriage theme with the fantasy in the fairy song of blessing - all this amounts to more than an epilogue. The two aspects of love that constitute the double motif of the play - order and fantasy (giving rise to the romance and the satire) - are set alongside each other in this final scene, with perhaps a suggestion of fusion in Oberon's final speech (V.ii.31-50).

Shape of the Play as a Whole

The play moves from its Theseus frame of authority, love in harmony and quasi-melodrama, by way of the parody on authority represented by Bottom, in towards the fantasy in which the themes of the disorder and frustration of love are introduced. Twice in the first movement the play narrows down to a single figure representing frustration in love. The second movement is entirely taken up with the dramatic intensification of the fantasy - both in the Bottom-Titania sequence and in the sequences depicting the reversal of the love

pattern up to the 'moment of suspension' at the end of III.ii. In the third movement restoration of harmony and order is completed; and the play moves from the plane of fantasy back to its frame where the melodrama of the opening is reversed. Within the pattern of love in order and majesty, the parody of love represented by the Pyramus-Thisbe interlude is worked out to its farcical conclusion; and this pattern is then set alongside the pattern of the fantasy where, in the fairy blessing scene, there would appear to be a fusion of the two elements.

## II. AS YOU LIKE IT

### Introduction

The original text of A.Y.L.I. is that published in the Folio of 1623. W. W. Greg[1] believes this version may have been based on a prompt copy, although the stage directions are scanty.

Dover Wilson[2] believes that A.Y.L.I. has not been very successful on the modern stage and that "it does not act itself"; but he goes on to speak of the "design . . . to be discovered . . . and . . . brought out by the discerning producer".[3] As to its structure, Quiller-Couch[4] writes of the "huddling up" of the ending; and Dover Wilson[5] himself feels that there is no dramatic necessity for the Hymen Masque which he regards as a "non-Shakespearean interpolation". On the other hand

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1. The Editorial Problem in Shakespeare, 1954, p. 144.
2. Shakespeare's Happy Comedies, 1962, p. 159.
3. Op. cit. p. 160.
4. N.C. A.Y.L.I., 1948, p. xvii.
5. Op. cit., p. 163.

other critics[1] not only accept the Hymen Masque but see it as the completion of the pattern of the play. With J. R. Brown,[2] H. B. Charlton,[3] and Dover Wilson,[4] I agree about the paramount importance of the figure of Rosalind; but my survey is concerned not so much with her characterisation as with her ambivalent attitude to love - an attitude that reflects the romantic-satirical antithesis of the whole play. Then there is the figure of Jaques, the professed satirist, "moralising . . . brooding on the ways of humankind . playing no part save that of observer, amused critic".[5] It is important too I think to try to find out how Jaques affects the comic pattern and balance of the play.

A First Movement

The opening expository speech of Orlando strikes the important motifs of tyranny and exploitation of one brother by another, and leads up to his dialogue with Oliver and its flare-up of violence. The second part of the scene presents a dialogue between Oliver and Charles, its expository opening mentioning obliquely as news the banished duke theme, its main part developing the Orlando-Oliver conflict. At the end of the scene we are left with the solitary brooding figure of Oliver to set against the angry figure of Orlando at the beginning.

The opening of the second scene, presenting the Celia-Rosalind duet, brings the banished duke theme closer, and the dissension

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1. G. K. Hunter, Shakespeare: the Late Comedies, 1962, pp. 40-41; and John Vyvyan, Shakespeare and Platonic Beauty, 1961, pp. 121-124.
2. Shakespeare and his Comedies, 1962, pp. 158-159.
3. Shakespearian Comedy, 1961, pp. 282-283.
4. Shakespeare's Happy Comedies, 1962, pp. 161-162.
5. Quiller-Couch, N.C., A.Y.L.I., 1945, p. xiv.

between brothers is set against the love and harmony existing between their daughters. Rosalind's melancholy mood balances Orlando's angry mood; but there is a change to a more cheerful more mocking note which is strengthened by Touchstone's entry.

The scene opens out with the ceremonial entry of Duke Frederick and his company for the wrestling. While the preliminaries go on on one part of the stage, the dialogue brings into prominence on another part of the stage (perhaps closer to the audience) the important trio - Rosalind, Celia, Orlando. The actual wrestling match would bring the groups together again in a more formal pattern; and the climax of the action would no doubt be the overthrowing of Charles by Orlando - "Wrastle", "Shout"; "How do'st thou Charles?"; "He cannot speake my Lord"(I.ii.228-236); but two subsequent encounters are more relevant to the main themes. The brief dialogue between Frederick and Orlando (lines 237-247) and the passage between Rosalind and Orlando (lines 262-273) present side by side the themes of enmity and love that illuminate this melodramatic and romantic prelude. Both themes are intensified at the end of this scene: Le Beau warns Orlando of the duke's treachery, and Orlando's last words "heauenly Rosaline" are the final chord of the love motif.[1]

The third scene, again presenting the Celia-Rosalind duet, concludes the prelude. Rosalind's melancholy this time reflects both major themes - love and oppression; and again the melodrama breaks in to reach its highest point with Frederick's banishing of Rosalind; but at the end, the romantic element, exploiting the devices of disguise and flight, restores the comic balance. The last lines

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1. - and an expression of the "first phase of the Platonic ascent", according to John Vyvyan, Shakespeare and Platonic Beauty, 1961, p. 123.

emphasise the ambivalence of the exile theme:

> now goe in we content
> To libertie, and not to banishment. (I.iii.140-141)

This first act forms a prologue: out of the strongly melodramatic frame the romantic element begins to emerge.

The second act presents a series of scenes in which the fortunes of each group are separately followed, the whole ending with a scene of fellowship that brings Orlando and the duke together. The first scene (II.i) sounds an important motif: Duke Senior describes life in the greenwood not in the pastoral vein but realistically, yet to be preferred to court life; and the style of this formal lyricism is maintained in the report of Jaques' moralising. This half-lyrical, half-satirical scene is set alongside a short piece of melodrama (II.ii) in which Duke Frederick is heard planning vengeance. The fourth scene in the series (II.iv) presents the realist-satirical and the conventional-pastoral side by side. The first taste of freedom in the greenwood is a harsh one; and characteristically it is Touchstone, the "discontented exile from the court",[1] who expresses the down-to-earth attitude:

> I care not for my spirits, if my legges were not wearie. (II.iv.2-3)

Against this realist background the conventional pastoral is presented when Silvius enters and utters his romantic yearnings. There follows a scene on the fringe of the exiled court, II.v, again illustrating the romantic-satirical antithesis. Amiens sings of the freedom of the greenwood, and Jaques adds his satire on fools who leave comfort to go into exile. The 'ducdame' repetition seems to be intended to draw

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1. C. L. Barber, Shakespeare's Festive Comedy, 1959, p. 227.

the company into a circle so that Jaques may dramatically demonstrate their foolishness. The use of the Romany word meaning 'I foretell' or 'I can tell fortunes' may be intended to satirise the banished courtiers as amateur gipsies.[1]

The banquet scene, II.vii, takes us to the heart of the green-wood-exile theme and opens with a static sequence in which Jaques puts the case for social satire and is himself held up to ridicule. Orlando's aggressive entry brings the play momentarily back to melo-drama, but the climax brought about by the duke's gentle reaction to the threat transforms the atmosphere from violence to reconcilia-tion:

> Sit downe and feed, & welcom to our table.
> (II.vii.105)

The poetry with its echoing religious imagery deepens the play at this point by dilating on the theme of fellowship:

> Du. Sen. True it is, that we haue seene better dayes,
> And haue with holy bell bin knowld to Church,
> And sat at good mens feasts . . . (II.vii.120-122)

Jaques' set piece "All the world's a stage" is the cynical anti-thesis to the duke's compassionate commentary on the world's woes. It may have been designed originally to fill the gap between Orlando's departure and his return with Adam; but the effect of its being spoken just before the entry of the old man is theatric-ally striking. Superficially one could say that the last lines ". . . second childishnesse, and meere obliuion . . ." are intended to point the re-entry of Adam helped by Orlando and others. On the stage this re-entry seems rather a dramatic demonstration of the antithesis between Jaques' negative cynicism and Orlando's practical

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1. Dover Wilson, Shakespeare's Happy Comedies, 1962, p. 153.

and positive attitude.[1] There would appear to be in Amiens' song a modulation back to the sharper, more satirical attitude towards life and nature:

> Most friendship, is fayning; most Louing, meere folly:
> . . . . . This Life is most iolly.[2] (II.vii.181-183)

The short scene that follows is a faint return of the melodramatic theme of oppression and cruelty. It comes as at the end of a movement of a symphony - like the rumble of a motif that has spent its force; and this rumble I should say completes a first movement.

As it emerges from its melodramatic prelude the play picks up two themes - the romantic and the realist-satirical, and in the second part of the movement, while keeping track of four different groups of characters, is drawn more and more towards its centre - the duke's 'court'. The banquet-reconciliation scene is the thematic culmination of this first movement, which, but for its melodramatic coda, III.i, corresponds to the neo-Terentian 'protasis'.

A Second Movement

The second movement, as I see it, begins with Orlando's invocation to his love at the beginning of III.ii, and concludes with the mock marriage ceremony in IV.i. It contains the heart of the Orlando-Rosalind mock wooing, presenting the emotional and the satirical aspects of love side by side. If this division is valid, we have another example of the purely dramatic pattern overlapping the neo-Terentian five-act pattern. In the prelude to this movement,

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1. Both G. K. Hunter, Shakespeare: The Late Comedies, 1962, p. 42, and J. R. Brown, Shakespeare and his Comedies, 1962, p. 155, comment on this dramatic contrast.

2. Richmond Noble, Shakespeare's Use of Song, 1923, p. 73, speaks of the "misanthropic vein" of this song.

Orlando's mood of love[1] contrasts with his mood of anger at the opening of the play. After peripheral dialogue between Corin and Touchstone on the court-country antithesis, the scene moves to its major theme: the reading of the three love poems is followed by three duologues which build up to the final passage between Orlando and Rosalind. The first duologue derives its rhythmic power from the alternation of quick exchanges with Rosalind's long speeches (III.ii.173-268). In the duologue between Orlando and Jaques a certain dry laconic quality emerges; and it is characteristic of the interpenetration of the two elements that it is Orlando the romantic who has the sharper note of scorn and gets the better of the argument with Jaques the satirist (III.ii.270-314). In the final duologue Orlando and Rosalind play an oblique kind of love scene that presents the two contrasting attitudes to love. It is characteristic of the pattern that Rosalind accepts Orlando's romantic confession - "I am he that is so Loue-shak'd" - critically and sceptically: "There is none of my Vnkles markes vpon you . . ." (III.ii.390-393). The satirical-romantic antithesis is developed quickly here as Rosalind enumerates the accepted romantic marks of love and satirically notes their absence in Orlando, the whole rhetorical outpouring building up to the climax and the proposing of the masquerade:

> Ros. . . . Hee was to imagine me his Loue, his Mistris: and I set him euerie day to woo me . . . and thus I cur'd him, and this way wil I take vpon mee to wash your Liuer as cleane as a sound sheepes heart, that there shal not be one spot of Loue in't. (III.ii.433-451)

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1. This, according to John Vyvyan, Shakespeare and Platonic Beauty, 1961, p. 123, marks the "second phase in the Platonic ascent".

The love theme and the wedding ceremony are parodied in the next scene, III.iii, by the incongruous coupling of Audrey and Touchstone, and by the incongruous figure of Martext.

The following two scenes, III.iv and III.v, although separated in the Folio, are clearly meant to be taken together. In the first sequence of III.iv Rosalind is the moody lover fretting - the very figure she has been satirising. In the second sequence Corin introduces the pastoral motif; and here we have an illustration of the freedom of movement on Shakespeare's stage: Rosalind, Celia and Corin exeunt at one point; Silvius and Phoebe enter at another (III.v); and just after Silvius' love plaint, the trio re-enter to hear Phoebe's scornful reply. In Rosalind's sharp treatment of Phoebe and Silvius there is a suggestion of puppet manipulation not inappropriate to the pastoral setting. Rosalind's attack, vigorously exploiting the trio figure, represents a change in the direction of the satire on love - from the passion itself to its mere conventional form. The love theme has now been given three variations: the oblique Orlando-Rosalind masquerade, the Touchstone-Audrey parody, and the Silvius-Phoebe pastoral. In the incongruous Phoebe-Ganymede infatuation that develops at the end of III.v the theme is further distorted.

The play now moves forward to the climax of the second movement - the mock wooing scene IV.i. It is characteristic of the part he plays that Jaques makes his appearances on the fringes of the play - at the beginning or end of scenes, or in a bridge passage as here, at the opening of IV.i, where he describes to Rosalind his uniqueness and his special brand of melancholy. Rosalind concludes this bridge sequence with a satirical attack on all affected travellers:

> Ros. Farewell Mounsieur Trauellor: looke you lispe, and weare strange suites; disable all the benefits of your owne Countrie: be out of loue with your natiuitie, and almost chide God for making you that countenance you are; or I will scarce thinke you haue swam in a Gundello.[1] (IV.i.35-40)

The core of the scene - the Rosalind-Orlando dialogue leading to the wooing masquerade - alternates between satire and mock-romance. A rhetorical outburst by Rosalind satirising all pretensions to romantic love (IV.i.97-112) is followed by her proposal of the mock-marriage. The mock-ceremony with Celia as the priest has its moment of ritual - "Giue me your hand, Orlando"; but there is again a quick transition to the realist plane in the description by Rosalind of herself as a jealous wife. Orlando's exit is followed by a complete relapse back to the romantic mood:

> Ros. O coz, coz, coz: . . . that thou didst know how many fathome deepe I am in loue . . (IV.i.217-218)

Thus at the very end Rosalind is transformed into the conventional romantic in love: "Ile goe finde a shadow, and sigh till he come"; and it is left to Celia to sound the satirical counterblast: "And Ile sleep".

## A Third Movement

From IV.ii to the end Shakespeare seems to remove his main theme to the plane of allegory and mystery in preparation for an artificial ritualised ending. Although it can be split in Terentian terms into epitasis (second part) and catastrophe, this movement seems to have both a symbolic and a dramatic unity. In the

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1. This is one of "the few set pieces" of social satire in the play - Barber, Shakespeare's Festive Comedy, 1959, p. 229. O. J. Campbell, Shakespeare's Satire, 1943, p. 52, believes it to be a description of the "disillusioned traveller".

opening scene, even the hunting theme is presented as ritual - a ritualised song and procession; but the change is most clearly seen in the appearance of Oliver with his tale of Orlando's bravery and his account of his own conversion (IV.iii.76-158). The satire is banished, and there is a kind of mystic reversal of the melodrama of the opening:

> Cel. Are you his brother?
>
> Ros. Was't you he rescu'd?
>
> Cel. Was't you that did so oft contriue to kill him?
>
> Oli. 'Twas I: but 'tis not I: I doe not shame
> To tell you what I was, since my conuersion
> So sweetly tastes . . .[1] (IV.iii.135-139)

The Celia-Oliver love match, developed so suddenly and revealed at the beginning of V.ii, fits into the new allegorical pattern[1], and also serves to introduce a new note of seriousness into the relationship between Orlando and Rosalind-Ganymede:

> Ros. Why then tomorrow, I cannot serue your turne
> for Rosalind?
>
> Orl. I can liue no longer by thinking. (V.ii.54-56)

It is at this point that Rosalind becomes openly mystical and professes to be able to perform an act of magic:

> Ros. . . . Beleeue then, if you please, that I can
> do strange things: I haue since I was three years
> old conuerst with a Magitian, most profound in his
> Art, and yet not damnable . . . (V.ii.65-66)

The scene then modulates from this note of quasi-supernatural to a sequence in which the love tangle - Silvius for Phoebe, Phoebe for Ganymede, Orlando for Rosalind, Rosalind-Ganymede for no man - is presented as a piece of stylised choral ritual for four voices.

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1. John Vyvyan comments on the structural and ethical significance of Oliver's spiritual awakening - Shakespeare and Platonic Beauty, 1961, pp. 118-120.

With its deliberate exploitation of the quartet figure and its patterned choral dialogue, this sequence has on the stage the air of a set theatrical performance, transforming the love affairs into a generalised ritualistic expression of romance. At the end Rosalind plays the part of the magician-puppetmaster as she prepares each lover for the finale where all is to be settled.

The finale begins formally with an elaborate recapitulation of the terms of the mystical wedding arrangements, and with Rosalind's exit the stage is set for the final piece of ritual. The interim is filled in by the Touchstone parody or anti-masque[1] - his demonstration of the art of avoiding a duel according to an elaborate set of rules. The dramatic highlight is the appearance of Hymen with Rosalind and Celia, leading to the act of betrothal, the formal pairing off of the other couples, and Hymen's choric songs. It seems to me that despite or perhaps because of "the tortuousness and obscurity" of the rhymed verse,[2] this masque is a fitting climax to the allegorical reversal of melodrama and the greater formalism to be found throughout this final movement. The love theme has moved to its universal plane and is here finally demonstrated in purely ritualistic and theatrical terms. The news brought by "Second Brother" continues the pattern: the reversal of the melodrama is completed by the conversion of Duke Frederick and his abdication in favour of the rightful duke. But the ending is not entirely on a note of universal joy: Jaques' refusal to fit in, a stressing of a

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1. - the more effectively to throw into high relief the Masque of Hymen: see Vyvyan, Shakespeare and Platonic Beauty, pp. 122-123.

2. N.C. A.Y.L.I., 1948, p. 163.

discord that has been sounded up to now almost incidentally, disturbs the social harmony symbolised by the masque.

Shape of the Play as a Whole

In the first movement the play emerges from a melodramatic frame, by way of romantic and realist sequences, to a scene of reconciliation and fellowship in the greenwood. The second movement develops the masquerade of the Rosalind-Orlando love affair in the two climactic scenes III.ii and IV.i in rhythmic alternation and interplay between romance and satire. The third movement returns the play to a non-realist level: out of the allegorical reversal of the melodrama, a pseudo-mystic atmosphere and a ritualistic technique lead finally to the formality of the Hymen masque and the theatrical demonstration of the marriage theme.[1] At the end, however, the dissentient figure of Jaques, emphasising the theme of the misfit, throws a darker element into high relief against the bright romantic background.

## III. TWELFTH NIGHT

Introduction

Like A.Y.L.I., T.N. appeared in print for the first time in the Folio in 1623, its text comparatively 'clean' and its stage directions "scanty and normal for prompt copy".[2] The title of the play suggests we are not to take it seriously, but M.A. has a similarly light-hearted title and yet moves towards near-tragic issues.

Critics have tended to see T.N. as the highest point in the

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1. In Shavian terms the play has become an expression of the Life Force. See Hunter, Shakespeare: The Late Comedies, 1962, p. 41.

2. Greg, The Editorial Problem in Shakespeare, 1954, p. 144.

development of Shakespeare's art of comedy;[1] yet there seems to be a certain uneasiness about our approach to it as a stage play. Quiller-Couch[2] says: "Structurally Twelfth Night is a piece of fun as primitive as a harlequinade". At the end of his review of Peter Hall's production of the play in 1958,[3] Roy Walker wrote of the fresh light that had been thrown on "a comedy . . . which we too easily accept as a cherished but somewhat shapeless romantic-comic routine". In this production an attempt had been made to give unity to the play by "making Feste the centre of the whirligig of time".[4] The play was divided into three parts, Peter Hall's second act beginning at II.iv with the Duke's words: "Giue me some Musick . . . " "acceptably echoing the opening of the first",[5] and his third act beginning with the Topas scene, IV.ii It will be useful to examine what structural elements can be brought out by this division - a division similar to but not identical with my own when I produced the play.

The problem is to find where the balance lies between the romantic and lyrical elements on the one hand and satire and social realism on the other. The scenes which have the greatest climactic power in this play (which is not rich in purely dramatic qualities)

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1. See Evans, Shakespeare's Comedies, 1960, p. 118, and Dover Wilson, Shakespeare's Happy Comedies, 1962, p. 163 and p. 181. M. C. Bradbrook in Shakespeare and Elizabethan Poetry, 1951, p. 228, speaks of its "variety within unity" and its consistent tone.

2. N.C. T.N., 1949, p. xviii.

3. S.S.12, 1959, p. 129.

4. S.S.12, 1959, p. 127. But I agree with Leslie Hotson, The First Night of Twelfth Night, 1961, p. 159, that Feste is not consistently the controlling figure of the play.

5. S.S.12, 1959, p. 128.

are the roistering scene (II.iii), the box tree scene (II.v), the melodramatic scene in which Antonio is arrested (III.iv) and the finale (V.i). It is noteworthy that Malvolio features in three of these as a central character while Feste features in two as a periphery character. G. K. Hunter[1] says that "the amount of space that the dénouement gives to Malvolio (about one hundred lines out of a total of one hundred and seventy-five) may seem indicative of Shakespeare's waning interest in these glamorous aristocrats". It will be interesting to find out what happens to the play when the chief character of the underplot begins to occupy such an important place.

A First Movement

The opening is a solo performance by Orsino on whom is concentrated the unreality of the love-sick theme, with its background music, its lyricism, and its cluster of minor characters grouped round as mere accompanying instruments. There is a movement from this over-romantic statement of love to the equally over-romantic statement of Olivia's mourning. Against this the second scene presents a more dynamic attitude: the opening note of pathos sounded by Viola gives way to a lively dialogue of exposition in which the motifs of shipwreck and twin brother are stated. The Olivia-Orsino love theme is viewed from a different angle - obliquely by the Captain; and this leads to the device that creates the comic situation of the play - Viola's disguising. The third scene pulls the play further away from romanticism towards social realism. The comedy reaches its first little climax in a sequence in which Maria gulls and mocks Andrew - a foreshadowing of the more important gull-

1. Shakespeare: The Late Comedies, 1962, p. 48.

ing to come (I.iii.68-86). The love theme recurs in the last sequence of this scene: Andrew's absurd love for Olivia is presented as a parody of the main theme. In these first three scenes, three layers of plot are separately presented. In the next two scenes Shakespeare gathers these layers and their motifs together before introducing the fourth layer - the Antonio-Sebastian story which cannot be fused properly with the others until the finale.

In I.iv the Viola and Orsino layers have already been fused; and the fusion has led to a new love complication - Viola's love for Orsino. In I.v the Viola and Olivia layers fuse, and the fusion leads to a parallel love complication - Olivia's love for 'Cesario'; but this scene is also remarkable for displaying the different threads of the plot before the climax is reached. The opening exchange between Maria and Feste with its dry proverbial flavour forms a kind of lead-in to the heart of the scene. Olivia is clearly the focal point: her moody impatience - "take the foole away", "go too, y'are a dry foole . . ." is set against Feste's professional riddling; and this first sequence builds up to a demonstration of the Olivia mourning theme and the exposure of its futility by Feste (I.v.62-77). In the second sequence there is a switch to the Feste-Malvolio conflict which in its conclusion points directly to the beginning of the satirising of Malvolio - "O you are sicke of self loue Maluolio". It is at this point that the Cesario embassy from Orsino is announced; and it is interesting to observe how Shakespeare interweaves the elements of social realism and satire to delay Viola's entry - an entry that leads to the romantic core of the scene. First Toby, then Malvolio appears, each announcing Cesario in his own idiom - Toby as a drunk, Malvolio as the pompous steward. The play eventually con-

centrates on the two figures of Olivia and Viola; and the pace and rhythm are affected by the way in which Olivia's mockery is countered by Viola's eloquence, and the way in which the love theme coldly set aside by Olivia deepens and strengthens by the power of Viola's poetry. The play moving swiftly from superficial satire to intense romanticism introduces the lyrical melancholy that forms a contrast to the realism and satire:

> Vio. Make me a willow Cabine at your gate,
> And call vpon my soule within the house,
> Write loyall Cantons of contemned loue,
> And sing them lowd euen in the dead of night . . .
> (I.v.289-297)

In the short scene with Sebastian and Antonio, II,i, the symmetry of the play and the contrived situation are clearly displayed: the twins motif is presented against the sombre background of the ship-wreck. In the juxtaposition of this scene with that in which Malvolio presents Viola with Olivia's ring, II.ii, the dramatic intention seems to be to exploit the mistaken-identity device by presenting each of the twins separately in consecutive scenes. This second scene finishes on a soliloquy in which Viola, acting as chorus, comments on the comic situation and underlines the absurdity of the Olivia-Cesario and the Viola-Orsino love complications (II.ii.18-42).

This picture of the unrealities and sadnesses of love is set alongside a scene of down-to-earth roistering and revelling (II.iii). The Toby and Malvolio motifs tentatively sounded in I.v are now picked up and developed dramatically. There is a build-up from the drunken prelude by Toby and Andrew to a trio movement in which first a straight love song is sung by Feste and then a drunken catch by all three. Maria's entry anticipates Malvolio's, but there is no real let-up: the note of drunken revelry continues right up to and beyond

the moment of Malvolio's entry. The climax comes not so much with Malvolio's appearance as with the development of Toby's defiance and the outburst that dramatically throws the Toby-Malvolio, social-moral conflict into high relief:

> To. . . . Art any more then a Steward? Dost thou think because thou art vertuous there shall be no more Cakes and Ale?[1] (II.iii.123-126)

The scene ends characteristically on a falling rhythm, with the planning and anticipating of Malvolio's downfall.

If this is taken as the end of the first movement (and a dramatically effective pause may well be marked here) then the Malvolio-Toby theme would appear to be assuming more importance than is usual for a sub-plot. Within the romantic pattern a strong vein of mockery and social realism has developed, starting as mere peripheral demonstrations, but emerging as a social conflict that begins to affect the dramatic pattern of the play.

A Second Movement

With II.iv we return to the theme and melancholy atmosphere of the opening: background music momentarily brings Orsino and the play back to the unreality of the love-sick mood. Here would seem to be a deliberate stressing of pattern, and here therefore is a scene with which to end a first movement or begin a second. In the singing of the love lyric "Come Away Death", we have a device used to universalise a theme and strengthen the melancholy. Then when in the passage between Orsino and Feste the mood changes to mockery (II.iii.68-80) it is possible to regard Feste as a satiric chorus-

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1. See G. K. Hunter, Shakespeare: The Late Comedies, 1962, p.47 and Dover Wilson, Shakespeare's Happy Comedies, 1962, p. 178.

figure;[1] but equally this could be regarded as a lead-in to the final sequence in which the romantic theme and mood are intensified. Orsino's resolve to continue his wooing is held up by Viola's objections, and this leads to the point at which the flow of the play is turned inward by the power of the poetry. Again Viola uses a fiction to express her own love - a fiction that glows with the truth and pathos of poetry:

> Vio. . . . she neuer told her loue,
> But let concealment like a worme i' th budde
> Feede on her damaske cheeke: she pin'd in thought,
> And with a greene and yellow melancholly,
> She sate like Patience on a Monument,
> Smiling at greefe. (II.iv.112-117)

The juxtaposition of this scene with the box-tree scene II.v is characteristic of the dual nature of the play: the comic-satiric element is thrown into high relief against the romantic background. In the first sequence presenting Malvolio in his day-dream, the parodied love-theme is merely the shell within which the social satire on the upstart is presented: "To be Count Maluolio . . . There is example for't: The Lady of the Strachy, married the yeoman of the wardrobe". The comic effect of the eavesdropping is exploited both here and at the climactic points where the letter is found and read. At these points the rhythm is affected and suspense is brought out - firstly by the comments of the onlookers as Malvolio approaches the letter ("Now is the Woodcocke neere the gin"), secondly by Malvolio's pauses for the business of opening the letter ("By your leaue wax . ."), and lastly by the comic asides during the deciphering and reading of the letter. Characteristically this comic demonstration is followed by a coda in which the eavesdroppers share the amusement of the

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1. Quiller-Couch, N.C. T.N., 1949, p. ix, speaks of Feste's "eminence of wit and satiric philosophy".

situation with the audience (cf. buck-basket and Brentford scenes in M.W.), and anticipate the sequel (II.v.198-230).

The first two scenes of the third act illustrate different aspects of the parody on love. The first, which builds up to Olivia's formal declaration of love for Viola, illustrates the lyrical parody. The second illustrates the farcical parody at Andrew's expense and the satirical parody at Malvolio's expense. In the first part of this second scene, III.ii, there is a characteristic use of the trio pattern: the rhetoric of the speeches by Toby and Fabian is aimed directly at Andrew, so that the stage pattern would tend to pick him out (III.ii.1-58). The second half of the scene is also in trio formation with Maria at the centre of attraction using the device of anticipatory narrative to prepare the audience for the appearance of Malvolio in a later scene. The third scene, III.iii, still keeping the Sebastian-Antonio layer separate, returns the play to a formal, romantic atmosphere; but within the theme of friendship there lurks the hint of melodrama:

> Ant. I do not without danger walke these streetes.
> Once in a sea-fight 'gainst the Count his gallies
> I did some seruice . . . (III.iii.25-28)

The long scene III.iv combines satirical farce, ludicrous farce melodrama, and the device of confused identity. Here the Olivia-Malvolio, Andrew-Cesario, Sebastian-Antonio themes are interwoven to build up to the dramatic climax following the arrest of Antonio. A brief prologue in which Olivia's love mood is interrupted briskly by Maria leads to the first sequence - Malvolio's appearance in fantastic garb. The dialogue picks out the leering figure of Malvolio and the astonished figure of Olivia; and the trio pattern is completed by Maria hovering in the background as a kind of puppet-

master,[1] (III.iv.18-62). The play then contracts to the single figure of Malvolio; and the effect seems to be to throw the satire into high relief: the soliloquy brings out the absurdity of Malvolio's self-deception and social aspirations (III.iv.72-94).

The Andrew-Cesario sequence of III.iv.158-346 is constructed in four phases: the first descends to the ludicrous with Andrew's reading of his challenge; the second returns to lyrical parody with the dialogue between Viola and Olivia; the third brings Viola into the farcical movement, and for a time by subjecting the heroine to farcical treatment, threatens to disturb the balance of the play.[2] The fourth presents a quartet figure in which a comedy of situation threatens to become a farce - at one door Andrew is dragged in by Toby and at the other Viola by Fabian. The situation is similar to that in M.W. III.i.74 where Caius and Evans are brought together; but here, instead of a resolution of the comedy-farce, there is a sudden development of melodrama. With Antonio's entry the mistaken-identity device looks like transforming the mock fight into a real fight; and it is at the point where the duel between the real protagonists is about to break out that the officers arrive and introduce one of the few pieces of dramatic action in the play (III.iv.363-408). The melodrama of Antonio's arrest exploits and highlights the mistaken-

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1. The grouping in the De Witt drawing is not unlike a possible grouping of this scene - Malvolio strutting in front of Olivia front-stage, Olivia herself seated well forward, Maria standing at the back of Olivia.

2. This is noted by M. C. Bradbrook, Shakespeare and Elizabethan Poetry, 1951, p. 231: ". . . the duel with Sir Andrew . . subjects Viola to the test of farce". The quick development of the melodrama removes Viola from the action, however, and yet enables her at the end to emerge again both as heroine and choric character (III.iv.416-421)

identity device: from the re-introduction of the borrowed-purse motif, there is a build-up to the climax of Antonio's attack on Viola as Sebastian - "thou hast Sebastian done good feature, shame" (III.iv.402) - and to the actual arrest. In the coda to the scene there is again a two-fold use of the stage - on the one side Viola, chorus-like, commenting and anticipating the dénouement, and on the other the gulling of Andrew continuing on a falling rhythm.

In the tailpiece that concludes the second movement, IV.i - the scene where Andrew and Toby in turn attack Sebastian believing him to be Cesario - we have again the highlighting of the mistaken-identity situation by means first of farce and then of melodrama (IV.i.26-48); but here the scene resolves on a note of lyrical fantasy - Olivia's taking Sebastian for Cesario and leading him off - which represents the highest point in the confused-identity plot. The verse here transforms what might have been absurd farce into an expression of lyrical bewilderment:

> Seb. What relish is in this? How runs the streame?
> Or I am mad, or else this is a dreame:
> Let fancie still my sense in Lethe steepe,
> If it be thus to dreame, still let me sleepe.
> (IV.i.64-67)

(This situation and technique are repeated later in the short scene IV.iii where Olivia takes Sebastian off to marry him.)

This second movement interweaves the Malvolio, Andrew-Viola, Sebastian-Olivia themes very closely: the first is developed satirically and comically, the second farcically, and the third melodramatically in such a way as to produce the climax and give shape to the main mistaken-identity motif.

A Third Movement

If we take the Sir Topas scene, IV.ii, as the beginning of a

final movement, we find that the great anagnorisis of V.i is flanked on both sides by a serious development of the Malvolio theme: on one side the misfit figure is tormented, and on the other he is mercilessly exposed and held up to ridicule.

In the Sir Topas scene, IV.ii, the main action involves first the masquerade of Feste as a curate and then his virtuoso dual performance. In the second part of the scene (79-133) the tormenting of Malvolio as a madman reaches its climax in a passage presenting Feste as the puppet-master and Malvolio as a figure of mockery almost to be pitied:

> Mal. They haue heere propertied me: keepe mee in darknesse, send Ministers to me, Asses, and doe all they can to face me out of my wits.[1]
>
> (IV.ii.101-103)

This scene contains the F.s.d. Maluolio within", and may therefore have been played round the inner stage. Toby and Maria are mere spectators, possibly watching from the flanks or pillars; but it seems fairly clear that Feste would have had the main part of the stage to himself for his masquerading. The s.d. suggests that Malvolio might have remained symbolically imprisoned within the inset.

In the finale, after the prelude in which Feste sounds the final letter-motif, there is a build-up to melodrama when Antonio faces the duke and answers the charge of piracy (V.i.54-100). The flare-up is interrupted by Olivia's entry and a return to the motif of the opening of the play - Orsino's unrequited love. This in turn builds

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1. "A good deal of sympathy has been wasted on Malvolio" - M. C. Bradbrook, Shakespeare and Elizabethan Poetry, 1951, p. 231. In production however one feels the structure and the rhythm of the final sequence of this scene do bring out a certain amount of pathos.

up to a second melodramatic sequence in which Olivia's claiming Cesario as her husband and Orsino's threat to kill Cesario bring on the climax which exploits to the full the Sebastian-Viola confusion and draws the two main love affairs together. The technique of the iteration of a key word - 'husband' - is to be noted here at the climactic moment (V.i.146-150). The dramatic note is quickly followed by the farcical; and the Andrew-Toby motif is played only long enough to point the moral and prepare for the most dramatic moment of the anagnorisis - the entry of Sebastian. The dialogue brings the twins together as central figures; and one notices as a rhythmic feature how the slow bemused tempo of the opening speeds up with the development of the excitement of recognition (V.i.236-268). From this centrepiece there is a movement out towards Olivia and Orsino so that the duet becomes a quartet and the love matches begin to sort themselves out; but from here we begin to perceive a move towards the final Malvolio sequence. Again there is a prelude in which the clown features and in which Malvolio's letter to Olivia introduces a more serious, perhaps pathetic note. With Malvolio's appearance the comedy moves definitely towards satire with punishment sharply stressed:

> Why haue you suffer'd me to be imprison'd,
> Kept in a darke house, visited by the Priest,
> And made the most notorious gecke and gull,
> That ere inuention plaid on? Tell me why?
> (V.i.353-356)

The climax of this darker aspect of the comedy lies in the revelation of the trick played against Malvolio (V.i.357-374); but the end of Fabian's speech summing up the situation and the moral tries to bring back a lighter comic note:

> How with a sportfull malice it was follow'd,
> May rather plucke on laughter than reuenge . . .
> (V.i.377-378)

The clown as chorus has the last word on Malvolio's masquerade, pointing the justice of the retribution - "And thus the whirligigge of time, brings in his reuenges". It is significant for the shape and meaning of the finale however that Malvolio himself emphasises his separation from the group: like Jaques, to the end he refuses to fit in:

> Mal. Ile be reueng'd on the whole packe of you.[1] (V.i.390)

It is significant too that although Orsino's final speech returns the play to romantic comedy, Feste's song, providing a kind of epilogue, gives a realist impression of life that throws the accent back on the harsher themes:

> For the raine it raineth euery day. (V.i.404)

Shape of the Play as a Whole

A first movement could end at II.iv - the scene in which Viola hints at her love for the Duke. Such a first movement beginning and ending with Orsino court scenes would have as its main theme the Viola-Orsino-Olivia situation, with the Malvolio-Toby theme as secondary. Or it could end with II.iii - the revelling scene that points the social conflict. In such a first movement satire would be more clearly thrown up against the romantic background. A second movement ending with IV.i in which the Sebastian-Olivia confusion comes to a head would throw emphasis on the comic side of the Toby-Malvolio conflict while deriving its dramatic shape from the Olivia-Viola-Sebastian tangle: dramatically the Malvolio satire would still appear to be a sub-plot. A third movement, however, having as its

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1. G. K. Hunter, Shakespeare's Late Comedies, 1962, p. 48, has commented on this problem: ". . . the exit of Malvolio . . is more difficult to fit in".

core the clearing up of the Viola-Sebastian identity theme on which the drama turns, but opening and closing with dramatic demonstrations of the Malvolio satire,[1] would emphasise the dual nature of the play, leaving at the end a strong impression of a dark satire of the Jonson-Molière genre within the frame of romantic comedy.

## IV. COMPARISONS AND PATTERNS EMERGING

### (a) Effect of the Element of Melodrama on the Structure

Each of these plays depends for its crucial dramatic effect on something other than melodrama - M.N.D. on fantasy, A.Y.L.I. on wit and masquerade, T.N. on mistaken identity; yet each has an element of the melodramatic in its structure. In M.N.D. it is the interaction of the two themes, ducal authority and parental interference in love, that sparks off the melodrama. Hermia has either to obey her father or undergo punishment, and this sentence is the motivation for the flight into the wood. There is only a lightly-scored return to this motif at the end of the play when Egeus tries to interfere with the order brought about by the fairies and Theseus overrules him. In A.Y.L.I. the melodrama at the beginning is more strongly marked: in its two-fold development it motivates the flight of both hero and heroine and is embodied in the tyrannical figures of Oliver and Duke Frederick. At the end the ethical tone of the comedy demands the reversal of the melodrama: Oliver is dramatically transformed, and

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1. C. L. Barber, Shakespeare's Festive Comedy, 1959, p. 257, sees Malvolio "as a foreign body to be expelled by laughter". This may be so; but it seems to me that, even if we have no sympathy for Malvolio, we are bound to notice how the social satire in which he features affects the structure and atmosphere of the first and second movements and comes almost to dominate the last part of the finale. Shakespeare seems to have become more and more interested in the social problem behind the Toby-Malvolio conflict as the play developed.

the Duke is converted off-stage. Thus structure in both plays is affected by the melodrama: in both cases the melodramatic event at the beginning drives the characters into action, and in both cases it is reversed towards the end. The reversal of melodrama completing the pattern is however more strongly marked in A.Y.L.I., where it strengthens the ethical and symbolic significance of the play.

In T.N. melodrama remains mostly on the periphery and acts as a catalyst. The shipwreck separating the twins and suggesting the death motif is a melodramatic theme that accompanies the twins motif throughout the play; but it is a mere static background element against which the other elements are presented actively. Twice in the play (one of the occasions being the great climactic dénouement - the anagnorisis) the figure of Antonio provides a more active form of melodrama. He is the only figure in T.N. who attracts serious physical conflict and violence; and the melodrama which he brings in his wake sets in dramatic motion and throws into high relief the central motif of the play - that of mistaken identity through the confusion of Viola and Sebastian. Melodrama in T.N. therefore at first takes the form of an underlying motif; but later, through a peripheral character, it brings about action that helps to accentuate the main theme of the play.

(b) Interaction of the Main Theme with the Parody and the Romantic with the Satirical.

In M.N.D. the main Theseus-Hippolyta love theme is echoed by the quartet of lovers and parodied both by the Pyramus-Thisbe interlude and the Titania-Bottom coupling. Similarly in A.Y.L.I. the main Rosalind-Orlando theme is parodied by the pastoral theme, the Touchstone-Audrey union, and the Phoebe infatuation. In T.N. there is a

whole chain of parody - Andrew-Olivia, Malvolio-Olivia, Olivia-Cesario; and it is only at the end that out of these absurd love situations there emerge the Orsino-Viola and Olivia-Sebastian love matches.

The question of the relationship between the romantic and the satirical is much more complicated. In A.Y.L.I. Rosalind in her highly emotional moments - in her swift falling in love and her constant seeking out of Orlando- is the romantic; but in her sharp criticism of men, her realist attitude towards the conventional ideas of love, her criticism of Orlando himself, she represents the satirical element. Indeed, the variety in mood, pace and general dramatic shape found in the second movement - particularly in III.ii and IV.i where the key Orlando-Rosalind duets emerge - is due to this ambivalence in Rosalind. In this middle movement, the conflict between the romantic and the satirical is presented vigorously and is the more striking for being fought out within Rosalind's own personality.[1] Satire is almost eliminated however in the last movement of the play when allegory takes over. As symbolism develops satire disappears, only Jaques remaining as the cricical voice.

In M.N.D. the romantic is embodied in the lovers who are never aware of their absurdities and are therefore incapable of realist satirical reflection. It is the fairies who provide the situation pregnant with satirical commentary. In fact it is in the arbitrary action of the love juice and in the changes in choreographic pattern it causes that the satire of the play lies. It is true that Theseus' commentary in V.i.4-22 underlines the satire on lovers; but, as in A.Y.L.I.,

1. "By Rosalind's mockery a sense of love's limitations is kept alive at the very moments where we most feel its power" - C. L. Barber, Shakespeare's Festive Comedy, 1959, p. 237.

it is in the second movement that the structure is affected by the satirical element. In T.N. the romantic element itself is satirised for its excesses and absurdities; and this satire not only pervades the love-sick atmosphere, but is also, in the Olivia-Sebastian tangle, built into the structure of the play, being interwoven with the mistaken-identity motif and the melodramatic element to help to produce the climaxes of III.iv, IV.i and the finale V.i. The social satire (the Malvolio theme) begins as a mere parody on the periphery; but it increases in structural importance steadily, lending a parody scene like the box-tree scene, II.v, something of the power of a main theme, and at the end affecting the structure of the whole play by presenting the darker aspect of satire alongside the romantic ending.

It would appear then that, whereas the satirical and romantic elements are interwoven mostly in the second movements of A.Y.L.I. and M.N.D., in T.N. there is interaction of the two elements throughout the whole play. It is only in T.N. that the satire is sufficiently developed radically to affect the structure.

(c) Effect of the Poetry on the Structure and Tone of the Plays

The tendency to use poetry at certain points to universalise certain motifs has already been commented on. In A.Y.L.I., in Duke Senior's opening speech in II.i pointing the allegory of the forest, in Adam's speeches in II.iii on faithful service, and throughout II.vii - especially in Jaques' satirical outpourings on life, this tendency is exemplified; but we notice that lyricism is not used in the development of the Orlando-Rosalind love affair in the second movement. In M.N.D. the lyrical note is used both to enrich the

background and take the edge off the satire when it borders on farce. I have tried to show how the absurdity of the Titania-Bottom coupling is softened by the lyricism of Titania's verse and how the absurdity of the Olivia-Cesario-Sebastian confusion is softened by the lyricism of Sebastian's verse. In addition, atmosphere is created or strengthened by the power of the poetry in M.N.D. and T.N. In M.N.D. lyricism establishes the fairy atmosphere and deepens and enriches the fairy background in II.i, III.ii, and IV.i. In T.N. it would appear to be used more elaborately and deliberately: the love-sick atmosphere is established by Orsino's opening speech in I.i; the atmosphere of melancholy and musing is developed both by the verse and the song-lyrics in II.iv; and twice Viola's ardour in love is expressed with powerful lyricism - I.v. 289-297 and II.iv.112-117.

From all this it would appear that whereas in A.Y.L.I. the lyricism is attached to the periphery, in M.N.D. and T.N. it is more closely matched with the atmosphere and built into the structure. Moreover only in T.N. does the poetry seem to be used to illuminate the love theme. Perhaps it is because of the weaving of the poetry into the very fabric of the play, the close linking of the lyricism with theme and structure, that T.N. leaves such an impression of artistic completeness.

(d) Characteristic Shape of the Plays; Modulation from one Plane to Another: Relative Strengths of Different Themes: Final Scene as a Guide to the Meaning and Message of the Play.

M.N.D. moves from its solid Theseus frame gradually into the fantasy of the woodland, then returns in the end to that frame, although there is an overlapping here of the fairy element. A.Y.L.I

moves from the court to the forest, plays out its satire-romance in the forest, then returns, if not physically to the court, then certainly to a court atmosphere.[1] T.N. begins in the atmosphere of a ducal court, moves in towards less formal settings, then returns to the formal atmosphere of the court. In all three plays there is a tendency within this framework to modulate from one plane to another. A.Y.L.I. modulates from melodrama to the mixture of satire and romance at its centre, and from this to an atmosphere of allegory that all but transforms the main characters into symbols and finally states the love theme in terms of the ritual of marriage. M.N.D. modulates from the atmosphere of ducal elegance and authority, half-realistic, half-melodramatic, by way of farce to the sheer fantasy of the fairy world; then by a series of modulations returns to the realist atmosphere of the ducal palace, which however is affected by the return of the fantasy at the end. T.N. modulates from an atmosphere of sentimental romanticism by way of scenes of revelling and satire to a fantasy of self-deception in which the satire is worked out; from there the move is towards an atmosphere of retribution and a saner, more balanced romanticism.

In the first movement of A.Y.L.I. the technique seems to highlight the romantic theme by picking out the figures of Rosalind and Orlando caught in the toils of tyranny and love. In the second part of this movement the build-up is to an idealist-romantic attitude of fellowship and reconciliation in the banquet scene, although the figure of Jaques on the periphery is beginning to cast the shadow of

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1. Northrop Frye, Anatomy of Criticism, 1957, pp. 182-183, shows how such dramas as M.N.D. and A.Y.L.I., which move from the normal world to a "green world" and back, have "affinities with the mediaeval tradition of the seasonal ritual-play".

the cynic and the misfit. The second movement is concerned with developing the romantic and realist attitude towards love, but again there is the shadow of the cynical figure of Jaques. The final movement demonstrates allegorically the themes of love and restitution: in the great expanding movement of the finale there is the formality of the masque; and it is perhaps significant that the only real characters here are the odd ones - Touchstone and Jaques. It is Jaques, the periphery character, the cynic, who refuses to fit in at the end. In T.N. the love theme is viewed sentimentally, sincerely, incongruously, farcically, satirically. In the first movement this theme strengthens from sentimentality to sincerity with the development of Viola's love for Orsino; in the second it brings about farcical and absurd situations, while the Malvolio satire begins to gather strength; in the finale there is a resolution of the love affairs in an atmosphere of romantic sanity, but the Malvolio social satire, by virtue of its more powerful emotional impact, alters the direction and atmosphere of the play and leaves a strong impression of the darker type of comedy. There seems therefore to be a tendency in these two plays to allow a sub-theme to develop incidentally on the periphery until by the final scene, when the main theme has been exhausted and we are expecting the formal conclusion, this sub-theme begins to present a new problem: the pattern is not after all complete - there remains the problem of the misfit, the irreconcilable, the person who must remain outside the group.

In M.N.D. this is not so much in evidence, although the structure, in trying to balance the two forces - Duke Theseus realism and fairy fantasy - does reveal a paradox. Within the realist opening lie the disorders and conflicts of love; in the heart of the

fantasy lies the satire on love, and in the course of the fantasy the fairies restore order in love. At the end, when the mortals have disappeared from the scene, the non-realist, non-human agency takes over again: the unseen forces of the fairies continue to work for human happiness and prosperity.

The finale of M.N.D. seems to be a formal conclusion moving from the procession of the lovers, by way of the formal blessing of the house by the fairies, to Puck's final epilogue. In A.Y.L.I. this formality is present perhaps to a greater extent: the figure of Hymen and the linking up of the couples constitute the expected symbolic end of the comedy - in high ritualistic form; but later the figure of Jaques, refusing to take part in the rejoicing and introducing a discordant note, breaks the pattern. In T.N. the finale is carefully structured and the stages of the recognition are carefully worked out; but all this amounts merely to a formal concluding statement of the theme. No striking dramatic demonstration is made until Malvolio enters and the pattern is radically changed. It seems to me that the Malvolio demonstration, interrupting what is purely a formal conclusion, is intended to highlight the most important satirical element in the play. In all three plays therefore the finale presents the formal expected conclusion of comedy; but in two - A.Y.L.I. and T.N. - the pattern is broken by the figure of the misfit, and this break in the pattern - more deliberately marked in T.N. than in A.Y.L.I. - suggests a concern with problems beyond the romantic scheme of the play.

(e) Aspects of the Elizabethan Stage illustrated by the Plays. Note on Problems of Present-Day Production.

Folio stage directions in M.N.D. and T.N. refer to the use of two doors. The first fairy scene, II.i, is headed Enter a Fairie at

one doore, and Robin goodfellow at another. Later on in the same scene occurs the Folio s.d. Enter the King of Fairies at one doore with his traine, and the Queene at another with hers. In T.N. II.ii one finds the Folio s.d. Enter Viola and Maluolio at seuerall doores. In the same play, in the mock duelling sequence of III.iv, two doors would have been useful for the Andrew-Toby and Fabian-Viola struggles. In A.Y.L.I. there is no similar direct s.d.; but exits and re-entries in 'Scaena Quarta' and 'Scaena Quinta' of 'Actus Tertius' suggest the use of two doors. At the end of the first-named scene, Rosalind, Celia and Corin exeunt, and near the beginning of the second they re-enter. Thus, since the second is a continuation of the first and suggests a different 'place', a different door may have been used.

For the 'brake' indicated by Quince in the rehearsal scene of M.N.D. III.i, some kind of inset may have been used - for speed and effect. This may also have been used for the Titania-Bottom sleeping scene, IV.i, and to house the recumbent figures of the four lovers in III.ii. It is possible also that chairs for Theseus and Hippolyta were placed in the inset - both for the opening scene and for the finale. This would of course mean that the interlude could have been played on the apron. On the other hand, the inset might have been used to stage the interlude, as Dover Wilson and Ronald Watkins both suggest. In T.N. there occurs Maria's line "Get ye all three into the box-tree (II.5.18). This may well be a reference to another use of an inner stage, in which case Malvolio would have had the whole apron to move about in. In T.N. too it is tempting to postulate the use of an inner stage for Malvolio's prison in IV.ii: the F.s.d. Maluolio within and Feste's elaborate 'act' as Sir Topas requiring the main part of the stage would seem to support the idea. In

A.Y.L.I. a centre entry might have been used for the ceremonial appearance of Hymen with Rosalind and Celia in the finale.

There is no definite indication in these plays of the use of a balcony. It is possible that Oberon and Puck may have watched the lovers' quadrille in III.ii from above; and it is just possible that Toby, Andrew and Fabian watched Malvolio from the balcony above a practical box-tree in II.v. In A.Y.L.I. the balcony may have been used by Duke Frederick watching the wrestling match in I.ii.

What is more certain is that all three plays illustrate the use of a two-fold division of the stage. In T.N. the eavesdropping scene, II.v, and the end of the duelling scene, III.iv, both present two separate groups of characters. In M.N.D. a two-fold division is indicated where Oberon and Puck manipulate the other characters in II.ii, III.i, III.ii and IV.i; and in A.Y.L.I. the same technique is used where Rosalind, Celia and Corin eavesdrop on Silvius and Phoebe in III.v.

In addition, all three plays have points at which the poetry deepens, universalises, or intensifies a theme or motif. In A.Y.L.I. Duke Senior and Jaques have speeches which illustrate this principle; but in T.N. and M.N.D. it is main characters like Viola, Olivia, Oberon, Titania and Puck who are given these outbursts of lyricism. In production, the problem is how to place and move the characters who are given these important poetic speeches, and one feels tempted to move these characters forward to the skirts of the stage and not keep them merely static. In M.N.D. III.ii and A.Y.L.I. V.ii there are sequences in which four people move and speak according to a definite balletic or choral pattern. Again it seems better in production to have these sequences grouped and spoken in a manner more

akin to ballet and opera, using a formal rather than a naturalistic approach.

None of these plays calls for any spectacular theatrical device, so that it would appear that they were originally staged with great simplicity. If we add to this simplicity a need for swiftness in presentation - because of the close inter-relation of themes and elements and the pace that seems to be demanded by the text - then the message for the modern producer must be to keep the staging uncluttered. He may not want to place his box-tree or play his interlude in a place corresponding to the Elizabethan inner stage; but it does seem that the situations, contrasts, juxtapositions of scenes, lyrical intensity, frequent use of two-, three-, or four-figure grouping all demand the free, quick, untrammelled and perhaps intimate close-up technique associated more with the cinema than with the modern confined picture-frame stage.

# C H A P T E R  F O U R

## A COMEDY-MASQUE

## THE TEMPEST

### Introduction

The primary text for the play is the version printed at the beginning of the 1623 Folio. Its being presented first, despite the fact that it is one of the last plays, may point to its popularity or at least to its high place in the esteem of editors.[1]

Of all the plays, particularly the final plays, Temp. is the one constructed with the greatest firmness and according to the classical unities of time and place, although Dover Wilson sees signs of abridgement and deletions.[2] It has been pointed out too[3] that whereas Per., Cym. and W.T. present the tragic or destructive part of the story extensively and work up to the climaxes of regeneration and reconciliation, Temp. begins with the last part of the story, and by compressing the destructive part in narrative form, is able to deal intensively with the regenerative pattern. In addition, within this restricted scheme, Shakespeare has apparently kept to the five-act structure in accordance with the neo-Terentian regulations.[4]

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1. See N.C. Temp., 1957, p. xlv.
2. See N.C. Temp., 1957, pp. 79-85.
3. See Tillyard, Shakespeare's Last Plays, 1962, pp. 48-50; Kermode, Ard. Temp., 1962, p. lxxvi; Kermode, The Final Plays, 1963, p. 42.
4. Demonstrated by Kermode in Ard. Temp., 1962, pp. lxxiv-lxxvi.

Enid Welsford[1] has attempted to show that Temp. is more like a dramatised masque than a play, with Prospero as masque-presenter and the action dealing with a moment of transformation. Although this idea has not been wholly accepted, the contrived nature of the play, depending so much on music and spectacle for its effects,[2] has been commented on and has given rise to allegorical-symbolic interpretations such as those of G. Wilson Knight,[3] Colin Still,[4] and John Vyvyan.[5] K. M. Lea[6] has traced influences of the pastoral tradition of the commedia dell' arte in the figure of Prospero as magician avenging an old wrong and in the behaviour and 'business' of the clowns. Other critics such as J. Russell Brown[7] and Jan Kott[8] have commented on the mirror-technique used by Shakespeare for reflecting or parodying situations or themes; and it is interesting that both these critics seem to present a more astringent interpretation - perhaps stemming from realism: "The play ends in a procession to Prospero's cave, an image of mutual accord and responsibility, but an audience will be aware that this 'peace' may not last

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1. The Court Masque, 1927, commented on by Kermode, Ard. Temp., pp. lxxii-lxxiv.
2. The 1623 Folio version is particularly rich in stage directions. See N.C. Temp., 1957, p. 80.
3. The Crown of Life, 1958, Chapters I and V.
4. Shakespeare's Mystery Play, 1921, and The Timeless Theme, 1936
5. The Shakespearean Ethic, 1959, Chapter 15.
6. Italian Popular Comedy, 1934, pp. 443-445.
7. Shakespeare and his Comedies, 1962, p. 246.
8. Shakespeare Notre Contemporain, 1962, pp. 217-218.

long;"[1] "Une fois de plus, il faut recommencer depuis le début. Prospéro accepte de rentrer à Milan. C'est en cela, en cela seulement, que réside le difficile et fragile optimisme de La Tempête".[2] My survey will be concerned inter alia with trying to find out how far these interpretations are supported by the dramatic techniques and methods inherent in the structure of the play, and how far its monolithic nature distinguishes it from the other plays examined.

A First Movement

The first scene is remarkable for presenting the storm motif realistically; but the structure is characteristic in that this storm scene and its melodrama form a prologue or frame out of which the story develops. The dialogue opens with purely 'frame' characters - the Master and the Boatswain - presented amid the "tempestuous noise of Thunder and Lightning (F.s.d.); but within this, main-theme characters like Alonso, Sebastian, Antonio, Gonzalo, begin to emerge. The final sequence has a note of realism and melodrama depicting the apparent sinking of the ship that vividly and tersely presents the tragic or destructive pattern (I.i.65-69).[3]

In the long second scene there is a switch to the oblique: the storm is described from the point of view of Miranda as an onlooker and then from the point of view of the person commanding and controlling it (I.ii.1-33). The scene apparently static deepens and

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1. J. R. Brown, Shakespeare and his Comedies, 1962, p. 249.
2. Kott, Shakespeare Notre Contemporain, 1962, p. 246.
3. See Tillyard, Shakespeare's Last Plays, 1962, p. 49 (including the reference to Dover Wilson's lecture 'The Meaning of the Tempest' 1936)

intensifies with the introduction of the dream-memory motif: there is a suggestion of the supernatural in Prospero's manipulation of Miranda at this point:

> What seest thou els
> In the dark backward and Abisme of Time?
> (I.ii.49-50)

Narrative technique is used not merely to give the exposition but to intensify the main motifs by stating in poetic form the tragic or destructive pattern which in the other later plays is presented dramatically. Yet this narrative technique has with it latent melodrama which emerges from the sharp emotional note - the anacoloutha, the bitterness, the anger, the nature and vividness of the usurpation-banishment story. Indeed, from these melodramatic touches, one might infer that Prospero's speeches at this point would be delivered not from a sitting position but in the course of rotary movements about the stage. The philosopher-ruler and the usurpation themes are thus melodramatically enunciated in this first expositional sequence (I.ii.53-168).[1]

The first part of the Prospero-Ariel sequence again presents the storm-scene motif - this time from the point of view of the person who stage-managed it: the note is no longer one of fear or compassion but of delight in achievement (I.ii.189-237). In the second part of this sequence there is a return to the exposition in the relation of the story of Sycorax and Caliban, and this leads to the actual appearance of Caliban and the trio sequence involving Prospero,

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1. Quiller-Couch in N.C. Temp., 1957, p. li, admires the stagecraft of this sequence; but Kermode, The Final Plays, 1963, p. 45, and Ard. Temp., 1962, Intro. p. lxxv, finds it "clumsy", not completely successful. I myself feel that the latent melodrama and what Kermode calls "the nervous energy of Prospero's utterance" give the sequence an essentially dramatic quality.

Miranda and Caliban himself, which is both a continuation of the exposition and a re-enactment of the conflict and relationship between natural-unregenerate man and civilised man (I.ii.321-374).

Music and song are used to bring about modulation from the narrative-expository to the more actively dramatic final sequence, with its recurring storm motif in the background.[1] Ariel's song and Ferdinand's opening speech strike the mystic melancholy note that sets the atmosphere for the first encounter of Ferdinand and Miranda. Characteristically the dialogue throws into high relief the figures of Ferdinand and Miranda, while indicating the figure of Prospero hovering in the background:

> Fer. my selfe am Naples,
> Who, with mine eyes (neuer since at ebbe) beheld
> The King my Father wrack't.
>
> Mir. Alacke, for mercy.
>
> Fer. Yes faith, & all his Lords, the Duke of Millaine
> And his braue sonne, being twaine.
>
> Pro. The Duke of Millaine
> And his more brauer daughter, could controll thee
> If now 'twere fit to do't . . . (I.ii.431-437)

At the opening of the second act we are with the king's company emerging from the atmosphere of the shipwreck. The first sequence of the scene suggests Shakespeare's interlude technique: while Gonzalo and Adrian develop the consolation motif on the main part of the stage, Antonio and Sebastian perhaps from the periphery attempt to reduce this motif to farce by contempt and mockery. But when the dialogue moves to the depressed figure of the king, there is an intensification with the change to verse and the intoning of a major

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1. Wilson Knight, The Crown of Life, 1958, p. 204, speaks of the association of storm with music in both comedies and tragedies.

motif of the play - the lost-child theme:

> Alon. would I had neuer
> Married my daughter there: For comming thence
> My sonne is lost, and (in my rate) she too,
> Who is so farre from Italy remoued,
> I ne're againe shall see her . . (II.i.114-118)

In the second sequence Ariel's 'solemne Musicke' is again used to prepare the scene for action - this time melodramatic action. When all but Antonio and Sebastian have been put to sleep, there follows the passage of conspiracy in which the Prospero story is "re-enacted" - "drawn out of the past"[1] and used as a pattern for a similar piece of villainy. The duo figure Antonio-Sebastian is used to great melodramatic effect here, with a build-up to the moment when the conspirators have actually drawn their swords; but at the climax the scene freezes into inaction by the device of the aside - "O, but one word".[2] Again music and song are used to enable Ariel to manipulate the scene - to waken Gonzalo and foil the conspiracy. The use of music, the statuesque effect of the 'sleeping' figures, and the contrived air of the supernatural impart something of the artificiality of the masque technique which increases rather than diminishes the total theatrical effect.

The gaberdine scene II.ii is a burlesque of the Antonio-Sebastian conspiracy; and with its three soliloquies delivered one after the other has something of the nature of an eavesdropping

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1. See Tillyard; Shakespeare's Last Plays, 1962, p. 51.

2. Cf. similar uses of the aside in W.T. IV.iii(iv), 519, 607 and 678. In this form, the aside may be a method of indicating that two scenes go on simultaneously or overlap in time.

scene. It builds up to a contrived situation of farce[1] - the 'monster' under the gaberdine with 'four legs and two voices'. At the highest point of the burlesque when Caliban has taken Stephano as his new master there is a characteristic modulation to a note of elemental lyricism that throws up the contrast between natural man and degenerate man:

> Cal. I'le shew thee the best Springs: I'le plucke thee Berries: I'le fish for thee; and get thee wood enough.
>
> (II.ii.173-174)

Here at the end of the second act and protasis a preliminary movement finds a neat conclusion. The first moves of the love plot, of the Sebastian-Antonio conspiracy, and of the parody-conspiracy have been clearly presented - with a rise to a thematic climax in the Sebastian-Antonio conspiracy scene. Between these preliminary moves and the more definite action of the third act a slight pause in the rhythm seems perceptible. In this first movement mirror-technique[2] has been exemplified in the viewing of the storm scene from different perspectives and in the re-enacting and parodying of the usurpation theme.

A Second Movement

The Miranda-Ferdinand love scene, III.i, repeats the trio figure

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1. K. M. Lea, Italian Popular Comedy, 1934, ii.449, sees the situation or effect here - Trinculo's being dragged from under Caliban's gaberdine - as equivalent to the "sensational appearance of Burattino from themouth of the whale and Zanni from the boulder", in the dell' arte scenario The Three Satyrs. (See also op. cit. Appendix G, pp. 663-669).

2. See p. 143 of this Chapter; and see also Kott, Shakespeare Notre Contemporain, 1962, p. 217: ". . . ce sont des systèmes de miroirs convexes et concaves qui reflètent, grossissent et parodient une même situation".

of I.ii, with Prospero as the third figure moving unseen behind. The duologue pinpointing the couple builds up to the solemn ritual of Ferdinand's declaration and the formal betrothal (III.i.73-89). Prospero has only occasional asides, so that his would probably be a position in the background, perhaps on the balcony.

In the next scene, III.ii, the parody-conspiracy is resumed with a variation on the trio figure: Stephano appoints Caliban his lieutenant, and Trinculo as odd man out relapses into scorn. This situation of disunity is exploited by Ariel in the same way as Puck exploits the quarrel between Demetrius and Lysander in M.N.D. III.ii. The supernatural is used for comic effect: the planning of the conspiracy is broken by the comedy of Trinculo's being blamed and punished for Ariel's unseen interruptions (III.ii.51-87). Eventually the parody reaches its highest point with the grotesque picture of Stephano and Miranda as king and queen of the island; and thereafter there is modulation from burlesque to an atmosphere of fear and wonder when Ariel's mystic music is superimposed on the drunken singing of Stephano and Trinculo:

Ariell plaies the tune on a Tabor and Pipe

Ste. What is this same?

Trin. This is the tune of our Catch, plaid by the picture of No-body. (III.ii.135-138)

The contrast between degenerate man and unregenerate man is again pointed by lyricism and brought out by the trio grouping: against the figures of Stephano and Trinculo reduced to fear and prayers is set the figure of Caliban expressing his pagan belief in nature:

Be not affeard, the isle is full of noyses,
Sounds, and sweet aires, that giue delight and hurt not.
(III.ii.147-148)

The final scene of the act, III.iii, switches back to the wanderings[1] of the main-theme characters, briefly continuing the conspiracy motif, but setting it aside to build up the great melodrama of the masque - the banquet and Ariel's appearance. The opening dialogue again indicates the division of the stage into two sections - on one side Sebastian and Antonio, on the other the king's company; but with the intervention of the supernatural the play dramatically becomes a masque - the spectacle, music and movement clearly indicated in the F.s.d.:

> Solemne and strange Musicke: and Prosper on the top (inuisible:) Enter seuerall strange shapes, bringing in a Banket; and dance about it with gentle actions of salutation, and inuiting the King, &c. to eate, they depart. (III.iii.18)

The awed comments of the onlookers intensify the atmosphere of the supernatural and bring about a pause in the action, before the movement of Alonso, Antonio and Sebastian towards the table brings on the high climax - the sudden disappearance of the banquet and the appearance of Ariel as a harpy. The stage effects are detailed in the Folio:

> Thunder and Lightning. Enter Ariell (like a Harpey) claps his wings vpon the Table, and with a quient deuice the Banquet vanishes. (III.iii.52)

Ariel's address is a direct accusation and call for repentance, requiring a dramatic grouping in which Ariel dominates the trio Alonso-Sebastian-Antonio. Here the Prospero story is viewed from

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1. Colin Still, The Timeless Theme, 1936, pp. 149-150, draws a parallel between the wanderings of the court party here ('forthrights and meanders') and those of candidates in the Ancient Mysteries. Certainly in production one feels that the wandering motif must be emphasised: I found an aisle entry and the use of forestage steps useful in conveying a sense of weariness and fatigue at this point.

yet another angle - as a crime that has caused the higher powers to stir up the forces of nature against the conspirators. The masque technique is evident even after Ariel's disappearance - in the way the main characters are required to remain for a time immobile as a group of statuary while Prospero comments on the action:

> Pro. my high charmes work,
> And these (mine enemies) are all knit vp
> In their distractions: they are now in my powre . . .
> (III.iii.88-90)

The highly theatrical style of this climax, together with the symbolism of the broken feast,[1] suggests a strongly allegorical intention here.

This scene may be taken to mark the end of a second movement. The regenerative pattern has been built up to and expressed in the betrothal of Ferdinand and Miranda; and the development of the conspiracy has been interrupted melodramatically by Ariel as a *persona ex machina* to bring the other main characters into the pattern of penitence and regeneration

A Third Movement

In the wedding masque scene, IV.i, there is resolution of the assumed conflict between Prospero and Ferdinand: the trio figure is used to demonstrate reconciliation and harmony, and within its pattern is enacted the ritual of Prospero's confirmation of the betrothal:

> Then, as my guest (gift), and thine owne acquisition
> Worthily purchas'd, take my daughter. (IV.i.13-14)

The masque itself is preceded by 'Soft musick'; and "Iris''' opening invocation to 'Ceres' further seals it off from the play

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1. See Wilson Knight, *The Crown of Life*, 1958, pp. 215-216.

proper by virtue of the formal style used - the rather elaborate and stiff rhyming couplets (IV.i.60-75). This artificiality serves to remind the audience that within the play these are mere spirits acting the part of goddesses.[1] The masque builds up to the appearance of 'Juno' herself, presumably on a machine from the 'heavens' - Iuno descends (F.s.d.); and the play now becomes pure ritual as Juno and Ceres pronounce blessings on Ferdinand and Miranda. The harvest of the earth is naturally equated with the harvest of marriage; and to demonstrate the symbolism of fertility Iris calls for the ceremonial dance of the nymphs and the reapers (IV.i.134-138).

It is at this point that the masque pattern breaks and the pattern of the play itself - the climax of the epitasis - reasserts itself.[2] The F.s.d. indicates that Prospero suddenly becomes startled before the dance is completed - Prospero starts sodainly . . and dismisses the spirits. The unexpected modulation to the lyrical-philosophical by Prospero as he consoles Ferdinand may point to revision or curtailment;[3] but in the theatre the verse has a curiously climactic power, as if it were marking at this point a stage in the structure of ideas. Prospero, in lyricising the transience of earthly things, may seem at first to be expressing a tired pessimistic philosophy; but behind the speech there may be,

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1. Tillyard, Shakespeare's Last Plays, 1962, p. 80, says we associate the complicated manner by which the masque is presented more with Pirandello than with the Elizabethan drama.

2. - rather crudely, I think, although Wilson Knight believes "Prospero's abrupt dismissal of the masque makes a neat comment on the limitations of paradisal speculation in a brutal world" - The Crown of Life, 1958, p. 246.

3. See N.C. Temp., 1957, pp. 81-82, and Ard Temp., 1962, p. 103, footnote on line 146.

as Wilson Knight suggests,[1] a mysterious defining of "some supreme positive", or, as Colin Still puts it,[2] "a statement of the doctrine of Idealism" (of the Ancient Mysteries). This passage forms a bridge to the final sequence of the scene in which the parody-conspiracy is re-introduced and the second climax of the epitasis dissolves into farce. The actual break-up of the Caliban-Stephano-Trinculo conspiracy is done according to the method of the masque or anti-masque; the s.d. indicates the spectacle and the movement:

> A noyse of Hunters heard. Enter diuers Spirits in shape of Dogs and Hounds, hunting them about: Prospero and Ariel setting them on. (IV.i.257)

At this point there is a strong farcical element, very noticeable in production; but the play becomes more controlled at the end of the scene where the conclusion of the main action of the epitasis is formally marked by Prospero:

> At this houre
> Lies at my mercy all mine enemies. (IV.i.265-266)

The finale builds up to demonstrations of the main themes of reconciliation, forgiveness and restoration. It begins with a prologue in which Prospero marks the re-establishing of order:

> Time
> Goes vpright with his carriage . . . (V.i.2-3)

At the end of the brief duologue between Prospero and Ariel, this prologue builds up to the climax of the structure of ideas, where the theme is transformed into a great truth:

> the rarer Action is
> In vertue, then in vengeance.[3] (V.i.27-28)

Like an arch between this prologue and the anagnorisis comes the great speech in which Prospero describes his powers over the forces

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1. The Crown of Life, 1958, p. 246.

2. The Timeless Theme, 1936, pp. 187-189.

3. John Vyvyan, The Shakespearean Ethic, 1959, p. 178, sees Prospero's decision to forgive as a triumphant passing of the second test in the allegorical pattern of regeneration.

of nature and builds up to the climax of his renunciation of these powers:

> But this rough Magicke
> I heere abiure: and when I haue requir'd
> Some heauenly Musicke (which euen now I do)
> To worke mine end vpon their Sences, that
> This Airie-charme is for, I'le breake my staffe,
> Bury it certaine fadomes in the earth,
> And deeper than did euer Plummet sound
> Ile drowne my booke. (V.i.50-57)

The masque technique is again evident in the way the court party are manipulated, in the way they 'enter the circle . . . and there stand charm'd (F.s.d.). Prospero, moving about the immobile group, comments on each, presenting for the last time the central motif of the usurpation and banishment (V.i.62-84). The ritual of the robing of Prospero in his duke's gown has its symbolic significance: the re-awakening of the court party is the more effective for taking place in front of a Prospero attired as he was when Duke of Milan:

> Pro. Behold Sir King
> The wronged duke of Millaine, Prospero. (V.i.106-107)

The dialogue between Prospero and Alonso on the subject of their lost children leads directly to the heart of the dénouement - the theatrical demonstration of the theme of restoration by the revealing of Ferdinand and Miranda playing at chess:[1] Here Prospero discovers Ferdinand and Miranda, playing at Chesse (F.s.d.); and the dialogue then leads up to a quartet figure - father/daughter and father/son - a grouping that further demonstrates the theme. The moral and allegorical significance of the play is further strengthened by Gonzalo, presumably watching the centre group from the periphery: his interpretation of the story of storm and shipwreck is clearly an

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1. "A symbol of aristocratic concord": Kermode, The Final Plays, 1963, p. 43.

ethical one:

> Gon. In one voyage
> Did Claribell her husband finde at Tunis,
> And Ferdinand her brother, found a wife,
> Where he himselfe was lost: Prospero, his Dukedome
> In a poore Isle: and all of vs, our selues,
> When no man was his owne. (V.i.208-213)

The finale goes on to complete the pattern and reduce the tension. The Master and the Boatswain enter to return the play to its frame of ship and voyage; then the figures of the parody enter to add a final touch of farce and complete the pattern of forgiveness. Caliban's words are significant: they represent an attempt at reconciliation and a promise of reform:

> and Ile be wise hereafter
> And seeke for grace . . . (V.i.294-295)

At the end Prospero is clearly preparing to resume his humanity; but his final command to Ariel is that of the god-manipulator which completes the pattern of the play:

> Pro. I'le deliuer all,
> And promise you calme Seas, auspicious gales,
> And saile, so expeditious, that shall catch
> Your Royall fleete farre off: My Ariel; chicke
> That is thy charge. Then to the Elements
> Be free, and fare thou well . . . (V.i.313-318)

Shape of the Play as a Whole

The first movement, ending with the second act and corresponding therefore to the protasis, opens with the realist-symbolic storm scene as a 'frame', then neatly presents the preliminary movements of the main usurpation theme (in parallel or 'double fugue' form - Prospero story /Sebastian-Antonio plot), the love plot, and the parody-conspiracy. The second movement consisting of the third act and dealing in turn with the love theme, parody-conspiracy, and main characters of the usurpation plot, builds up to the melodramatic

climax of the banquet-masque. In the first part of the final movement the shape of the play is uneven because of its sudden modulations from formality to melodrama and from lyricism to farce; but the second part has a smoother development: there is a build-up from the philosophical prologue to the theatrical demonstration of the revealing of Ferdinand and Miranda; and from this point there is a falling rhythm and a return to the frame - the symbol of the ship and the voyage.

## II. THE TEMPEST AND THE OTHER PLAYS STUDIED
## COMPARISONS AND PATTERNS EMERGING

### (a) The Use of Melodrama and its Effect on the Structure.

In Temp. melodrama seems to be used on three occasions: in I.ii it is presented in narrative form by Prospero as background exposition and as a dramatic statement of one of the main themes of the play - treachery-usurpation; in II.i it is presented in action in the parallel Sebastian-Antonio conspiracy; in III.iii it is used in conjunction with the supernatural to interrupt the banquet and strike terror into the hearts of the 'three men of sin'. This third example is obviously a more dynamic use of melodrama than is to be found in M.N.D. I.i, where the arraigning of Hermia before Theseus casts only a faint shadow, or in T.N. III.iv, where melodrama remains with Antonio on the periphery, or even in A.Y.L.I. I.ii, I.iii and III.i, where the Duke Frederick melodrama is heavier. The pattern in A.Y.L.I. however depends more on the reversal of melodrama in the third movement beginning in IV.iii; and this would seem to correspond to Temp. V.i, 58-134, where a similar reversal of melodrama is effected: the evildoers, if not positively penitent, are at least rendered harmless and forgiven. But whereas the the reversal is merely narrated in A.Y.L.I. - directly by Oliver himself

in IV.iii and indirectly by 'Second Brother' in the finale, in Temp. it is dramatically demonstrated in the finale when the court party enter in a mesmerised state, to be confronted by Prospero himself.

There is nothing in Temp. of the careful preparation of melodrama to be found in M. of V. IV.i where the different stages in the build-up to the climax of the trial scene are carefully marked. Nor is there anything of the powerful tension built up in the chapel scene in M.A. IV.i. In these melodramatic sequences the power seems to come from within and from the apparent supremacy of the evil forces. In W.T. III.ii a different method is used: there the multiple climaxes, stimulated by an external force - the oracle, have the effect of reducing Leontes to a defeated penitent figure. Similarly in Temp. the melodrama of the harpy scene, III. iii (a persona ex machina effect) and its reversal in V.i bring about the defeat and penitence of the wrong-doers. Thus, whereas in M.A. and M. of V. the melodrama builds up from within through the impetus of evil forces (Don John, Shylock), in W.T. and Temp. the melodrama is externally produced to bring about the defeat and penitence of the evil-doers. The method used in W.T. and Temp. is obviously in accordance with the demands of the regenerative pattern. There is an obvious difference however between W.T. and Temp. in the character of these melodramatic climaxes: the multiple-climax technique in W.T. III.ii contrasts with the single concentrated climactic effect in Temp. III.iii.

Finally it would appear that melodrama - in a spectacular form - is more an essential part of dramatic pattern in Temp. than it is in M.A. and M. of V. Both these latter plays in the third movement (between Act Four and Act Five) modulate from melodrama to romantic

or satirical comedy, whereas in Temp. the spectacular quality of melodrama is present not only at the climax scene in III.iii, but also in the sudden dismissal of the masque in IV.i and in the statuesque 'charmed circle' sequence in V.i. W.T. and Temp. are alike in that both build up to a spectacular coup de théâtre in the finale (the discovery of Hermione as a statue and the discovery of Ferdinand and Miranda); but Temp. clearly stands alone in having a spectacular, contrived form of melodrama more closely built into its fabric. It would seem from all this that Temp. in dramatic technique is further removed from realism than any of the other plays examined.

(b) The Masque Element.

Something of the quality of the masques in Temp. is present also in certain scenes in some of the other comedies examined. The Latin-grammar scene, IV.i, in M.W., the music-Latin scene, III.i, in T. of S., and the Holofernes-Nathaniel 'scenes of learning', IV.ii and V.i, have something of the pictorial, static quality; the Russian masque in L.L.L. V.i, the ball scene in M.A. II.i, and the sepulchre scene in M.A. V.iii have the pictorial and musical qualities; but it is in the fairy sequence at the end of M.N.D., in the Herne's Oak sequence at the end of M.W., and more especially in the Hymen sequence at the end of A.Y.L.I., that we find the spectacular and musical qualities of the masque more highly developed.

Not all of these scenes are dramatically or thematically effective however. The purely static lesson scene in M.W. has hardly any connection with a major theme at all; the lesson scene in T. of S. is related to the Bianca theme but its effect is pictorial rather than dramatic. The dance sequences in L.L.L. and M.A. and the scenes of learning in L.L.L. are pictorial, musical, satirical, rather than

dramatic. On the other hand, the Herne's Oak scene in M.W., the final fairy sequence in M.N.D., and the Hymen sequence in A.Y.L.I., as well as exhibiting the spectacular musical quality of the masque, also demonstrate the main theme of the play. In Temp. however the masque scenes are more consistently dramatic and thematic: the harpy masque dramatises the usurpation theme, the masque of the goddesses symbolises the fertility motif, and the revealing of Ferdinand and Miranda theatrically illustrates the promise-of-youth theme.

Suggestions of masque technique are therefore to be found in at least seven of the ten plays: but only in Temp. is the masque built into the fabric of the play. Here again we have a feature in Temp. that pulls the play from realism towards formality and symbolism.

(c)Manipulation and the Monolithic Structure of Temp.

Manipulation by Prospero is indicated clearly in the dialogue. After the disappearance of Ariel as the harpy in III.iii there follows Prospero's commentary praising Ariel's performance and underlining his own control over the events as they have been shaped: ". . . they are now in my powre"(88-90). The masque of the goddesses is described beforehand as a "vanity" of Prospero's art; half-way through he acknowledges personal responsibility for, and deliberate manipulation of the "Spirits, which by mine Art I haue from their confines call'd ."; and finally it is he who dismisses the spirits - "Well done, auoid: no more" (IV.i.41, 120-122, 142). In the actions of Prospero and Ariel in putting to sleep, charming, mesmerising, dismissing, leading in, and awakening certain characters in Temp. I.ii, II.i, III.ii, III.iii, IV.i and V.i, there is similarity to certain sequences in M.N.D. - II.ii, III.i, III.ii and IV.i - where Oberon and Puck wield

similar power. Incantations in short lines - dimeter or tetrameter - are used in both plays to accompany the manipulation; but in Temp. the incantations of Ariel are more in the form of songs. In M.N.D. Theseus dominates at three points in the play - I.i.127, IV.i.109-192, V.i.1-379; but it is Oberon and Puck who manipulate the characters.

In A.Y.L.I. there is a certain amount of manipulation by Rosalind - of Orlando in III.ii and IV.i, of Silvius and Phoebe in III.v; and at the end of the choral sequence, V.ii, and at the beginning of the finale, V.iv, Rosalind plays the part of a masque presenter in preparing the couples for the Hymen masque. In T.N. Malvolio is manipulated by Toby and Maria in the box-tree scene II.v, and by Feste in the Sir Topas scene IV.ii. In M.A. Benedick and Beatrice are manipulated by Pedro, Claudio, Hero and the others in the eavesdropping scenes II.iii and III.i, and Claudio and Pedro are manipulated by Don John in the melodramatic sequence of III.ii. There is more than a suggestion of manipulation too in Petruchio's handling of Katherine in T. of S. II.i, in the taming scenes IV.i, IV.iii, IV.v, and in the last sequence of the finale, V.ii. In M.W. Ford and Falstaff are manipulated by the Wives in the buck-basket and Brentford scenes III.iii and IV.ii, as is Falstaff by the whole company in the Herne's Oak scene, V.v. In L.L.L. the women manipulate the men in the Russian masque, V.i. In W.T. Autolycus manipulates the shepherd and the clown in IV.ii(iii) and IV.iii(iv) but is himself manipulated by them in V.ii.[1] In

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1. In New Comedy such a character as Autolycus would have been more of a manipulator: he would have brought about the recognition scene. Shakespeare, it would appear, deliberately breaks with this tradition. See Northrop Frye, 'Recognition in The Winter's Tale', p. 237, Essays on Shakespeare and Elizabethan Drama, ed. Hosley, 1963.

a more serious way Portia manipulates Shylock in the trial scene, M. of V. IV.i, just as she and Nerissa more light-heartedly manipulate their husbands in the comedy of the rings in the finale, V.i.

Manipulation therefore seems to be part of the pattern of Shakespearean comedy; but in none of the ten comedies is one character allowed to manipulate to the extent that Prospero does in Temp. He both dominates and manipulates: his appearance and speeches in I.ii make it clear that he has presided at the storm; he hovers in the background as manipulator in the Ferdinand-Miranda love scene, III.i; and he is revealed as the puppet-master in the fertility masque, IV.i. Above all, in the finale he restores order and sanity to the bewitched characters and formally takes his place at the very centre of the play. All this gives Temp. a monolithic quality that tightens its structure and marks it off from the other plays.

(d) Interaction of Main Theme and Parody: Viewing Motifs from Different Angles - 'Mirror' Technique.

The Stephano-Trinculo-Caliban plot to overthrow Prospero and establish Stephano as king of the isle with Miranda as his queen represents the grotesque parody of the main usurpation theme. For a time the parody seems merely to provide comic relief - as in the gaberdine scene II.ii; but it gains sufficient momentum dramatically to interrupt the masque in IV.i and provide the climax and a farcical conclusion to the epitasis.[1] In some of the other comedies parody is similarly developed as an important element. In L.L.L. the Armado parody on love in I.ii, III.i and at the end of V.ii, and

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1. It is true, as Kermode points out, Ard. Temp., 1962, p. lxxv, and The Final Plays, 1963, p. 48, that this interruption is not very plausible, being perhaps due to "an oddly pedantic concern" to keep the play within the classical pattern.

the Holofernes-Nathaniel parody on learning in IV.ii and V.i, echo the main themes. Mention has already been made of the Pyramus-Thisbe and Titania-Bottom parodies on love in M.N.D., the pastoral (Silvius-Phoebe) and the incongruous (Touchstone-Audrey) parodies on love in A.Y.L.I., and the chain of parodies on the same theme in T.N. In addition, the Dogberry sequences in M.A. III.iii, III.v, IV.ii, V.i, and the Bottom sequences in M.N.D. I.ii, III.i, IV.ii, may be taken as parodies on the theme of authority. In all these six plays, the parody is more or less closely built into the general pattern; but only in Temp. does it appear to be taken seriously - perhaps too seriously. The brief coming together of parody and melodrama in IV.i, 139-145, does tend to throw the play off balance.

Closely associated with the method of parody is the method of distorting a motif or an unstaged climax or presenting it from different angles - the 'mirror' technique referred to earlier in this chapter.[1] The storm in Temp. is presented realistically in the opening scene, then obliquely from three points of view in I.ii - those of the spectator (Miranda), the controller (Prospero) and the stage manager (Ariel). Similarly the usurpation theme is presented in narrative form in I.ii before being mirrored in the Sebastian-Antonio conspiracy in II.i and distorted in the Stephano-Trinculo-Caliban parody in II.ii. The technique is also used in W.T. and M.A. In W.T. the Perdita foundling theme, presented directly in the storm scene III.iii becomes from the point of view of the shepherd and his son at first an accident bringing misfortune (IV.iii(iv). 768-860) and finally the means of enriching and transforming them (V.ii, 142-197). In M.A. Pedro's plan to woo Hero for Claudio,

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1. See p. 148 and footnote 2.

outlined at the end of I.i, is distorted in I.ii, and viewed as an opportunity for villainy in I.iii. The unstaged chamber-window intrigue in M.A. is however the most elaborate example of the use of this technique: the motif is used five times from different points of view and for different purposes, and is closely linked with the dramatic structure of the play.[1] It would seem that the melodramatic nature of Temp. and M.A. is particularly suited to the exploiting of mirror technique.

(e) Build-up and Shape of Temp.; Relationship of Masque Element to Climax and Ritual: Nature of the Finale of Temp.

Temp. moves from its frame of voyage, storm and ship in towards the melodrama and supernatural happenings at its core; then, with the re-appearance of the Captain and Boatswain representing the voyage motif, returns to the frame at the end.[2] Here one traces a similarity with M.N.D., A.Y.L.I. and T.N., where the development is from a frame of the normality, intrigue or formality of a court atmosphere in towards fantasy or romance, and then back to the court frame.

Temp. has for the most part a clearly marked systematic structure. Frank Kermode[3] has shown how Shakespeare adheres to the neo-Terentian five-act formula throughout; and I have tried to show how a first movement corresponds to the protasis, with a powerful thematic climax in II.i echoing melodramatically the usurpation theme, how the second movement, following the fortunes of each group

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1. See Chapter Five, pp. 201-202.

2. Cf. the storm and separation motif introduced by Aegeon at the beginning of Errors and his return at the end to complete the pattern of restoration.

3. Ard. Temp. pp. lxxiv-lxxvi.

in turn, rises to the highest climax of the play in the harpy scene, III.iii, and how the final movement, after an uneven first part in IV.i leads up to effective concluding demonstrations of the main theme. Kermode refers to a suggestion by D. J. Gordon that "at the climax of each plot there is a spectacular contrivance borrowed from the masque"; and he goes on to cite Gordon's three examples - the harpy scene, the chastisement of the Caliban group by hounds, and the masque of the goddesses.[1] Undoubtedly Temp. has the kind of climax and dramatic demonstration that owes much to the spectacular quality of the masque. It is in fact to the conjunction of climax and masque, the alternation of action with inaction, that Temp. owes its special atmosphere and theatrical power. This is exemplified, not only in the harpy scene III.iii, but also in the Antonio-Sebastian conspiracy in II.i, with its Ariel music and its sleeping bodies dominated by the figures of the villains, in the supernatural music sequence in the second parody scene III.ii, and in the charmed circle sequence in V.i. In these scenes one becomes aware of a spectacular, dream-like, statuesque effect, intensified by music, that follows the action. The masque of the goddesses in IV.i is almost purely static and spectacular; but the uneasy conjunction of melodrama, lyricism and parody-farce that follows gives the play an uneven dramatic flow in the second part of this scene. Apart from this however the rhythm and development of the play are smooth: the masque elements are felt as an integral part of the pattern and at climactic points not only give a statuesque quality but also deepen the meaning by ritualistic acts. This is true of the harpy scene where the ritual of feasting is broken; it is also true of the fertility masque with its ritual

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1. Ard. Temp. p. lxxiv, footnote 2.

of singing and dancing, of the charmed circle sequence which is concluded by Prospero's ritualistic robing, and of the Ferdinand-Miranda discovery act.

An examination of the finale of Temp. reveals a much firmer and subtler structure than is to be found in two other plays with a similar melodramatic element - M. of V. and M.A. Whereas the finale in M. of V. modulates to the more light-weight comedy of the rings and the finale of M.A. moves quickly from the Hero restoration theme to the more satirical (and lighter) Beatrice-Benedick theme, Temp. uses in its finale a poetic statement, a theatrical demonstration, and such concluding devices as a recognition and a 'discovery' that illustrate and transform the main themes. The prelude - Prospero's dialogue with Ariel - leads to a clear poetic statement of the main theme and to a climax to the structure of ideas running through the play:

> In vertue, then in vengeance . . the rarer Action is (V.i.27-28)

There follows a theatrical demonstration of this concept: the usurpers enter Prospero's magic circle, are restored to their senses, confronted by Prospero as the real Duke of Milan, and forgiven by him. The final dramatic act - the revealing of Miranda and Ferdinand - illustrates the restoration and promise-of-youth themes as strikingly as the statue scene in W.T. demonstrates the return-to-life theme.

The finale of Temp. does not present merely the formal expected conclusion as do the finales of A.Y.L.I., M.N.D. and M.W.; nor does it leave the main theme to modulate to a lighter note as do the finales of M. of V. and M.A. It has affinities more with the finales of L.L.L., T. of S., perhaps T.N., and certainly W.T., where the most effective poetic statements or dramatic demonstrations of the themes

are held to the end.

(f) Aspects of the Elizabethan Stage illustrated by Temp. Note on Problems of Present-Day Production.

Because of its very nature, dominated as it is by Prospero, Temp. contains many examples of the division of the stage into two or more areas. Towards the end of the long scene I.ii Ferdinand and Miranda play their opening love sequence watched by Prospero and Ariel. The same kind of effect is observed at the beginning of the conspiracy sequence in II.i where Ariel with his 'solemne Musicke' puts to sleep one group or character after the other, and in the second parody scene, III.ii, where Ariel hovers in the background with his music, imparting an air of fear and wonder. The love scene III.i is supervised sympathetically by Prospero in the same way as the friendship sequence between Hermione and Polixenes in W.T. I.ii is supervised antipathetically by Leontes. One observes in production how this kind of grouping with one figure hovering in the background watching or manipulating others adds a piquant three-dimensional quality that heightens the drama.

The masque element too emphasises this tendency to divide the stage into different areas. In the harpy scene III.iii the Folio s.d. (and Prosper on the top . .) suggests that Prospero is on the balcony watching the spirits bring out the banquet, while the dialogue of the court party on the skirts of the stage provides a commentary on the actions. It is relatively easy on a modern stage to use a centrepiece with a curtain from which the spirits bring out the banquet. With a trapdoor in the centre of the stage however one could do as was done in the Globe Theatre, according to J. C. Adams'

conjecture[1] - make the table rise from below. It is believed that Ariel descended from 'the heavens' on a machine, and caused the banquet to disappear by covering the table with his wings while a stage hand from below removed a panel in the table-top and whisked the banquet out of sight. Whatever may be said for these conjectures there seems strong likelihood that the complicated stage effects called for in this scene were achieved by using new mechanical devices being tried out at the Blackfriars Theatre at this time.[2] In a modern theatre however all this business can be performed by exploiting lighting instead of machinery. In a black-out accompanied by thunder Ariel can reach the top of the balcony while the food is whipped off the table into the cave below.

The other scene where mechanical devices were apparently used is IV.i - the masque scene to celebrate the engagement of Miranda and Ferdinand. The masque is clearly marked off from the play proper by the 'soft musicke' called for, and by the rhyming couplets of formal stiff verse spoken by the goddesses. If we judge by the Folio s.d. Iris and Ceres make ordinary entries, but it is possible that Juno descended from 'the heavens' on some kind of contrivance in the Elizabethan theatre - Iuno descends (F.s.d.). It is interesting to read of Sir Ernest Law's conjecture that the masque was presented in the green-baize "short-grass'd green" of the inner stage with its "winding staircase down which the goddesses might walk to earth".[3]

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1. - as described in Ard. Temp., 1962, p. 155.

2. See Ard. Temp., 1962, pp. 151-155.

3. In his Shakespeare Association Pamphlet 1920 on 'Shakespeare's Tempest as originally produced at Court' - discussed in Ard. Temp., 1962, p. 153.

In my own production I used ordinary stairways, and found it effective to bring Iris and Ceres in at the top and down the steps on either side of the cave to 'soft musick' before any words were spoken. Juno was given a similar entry, but with a greater musical build-up. These moments of release from human talk helped to seal off the masque from the play and thus emphasise its symbolism and unreality.

On two occasions in the play some of the main characters remain for a time immobile as a group of statuary. This happens just after the harpy visitation in III.iii,83-93, during Prospero's speech, and again in the finale V.i.58-84, when the court party enter mesmerised to take up positions within Prospero's magic circle. The open stage has an advantage here for it can present more clearly grouping in depth to suggest statuary rather than a mere picture, and it enables Prospero more easily to move round the group as he comments on each character.

The 'discovery' act in the finale, where Prospero draws back a curtain to reveal Ferdinand and Miranda, calls for some kind of inner stage or projecting discovery space.[1] Indeed, on a stage lacking a trapdoor and flying effects, this centrepiece can be used not only for the discovery scene but also as a locus-point to signify Prospero's cave and as a point at which to bring in and push out the banquet. The balcony which would be formed by this projecting centrepiece makes an effective point of appearance for the Master in the storm scene,[2]

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1. - as described by Richard Southern in his article 'On Reconstructing an Elizabethan Playhouse' - S.S.12, p. 34.

2. Kermode believes it "reasonably certain" that the "tarrass" was used by the Master in the storm scene See Ard. Temp., 1962, p. 154.

for Ariel in the harpy scene, and for Juno in the masque.

The problems of staging Temp. seem to point to the use of rather elaborate mechanical devices: machinery from 'the heavens', trapdoor and table with hinged device, and some kind of balcony-cum-discovery space, are all indicated; and these perhaps reflect the fashion of the age in which Shakespeare was writing his last plays. As I have already suggested, however, all these devices except the balcony-cum-discovery space can be dispensed with. The play does require for its spectacular effects something corresponding either to an inner stage with balcony or to a projecting centrepiece. The play also demonstrates the need for using a stage in depth for its grouping and statue-like effects, and for arranging a grouping on the skirts of the stage that tends to point inwards and backwards towards a focal point where the centrepiece would be set.

# C H A P T E R  F I V E

## PATTERNS IN THE TEN PLAYS EXAMINED

### I. STRUCTURE AND DRAMATIC SHAPE
### THREE-MOVEMENT FORM AND NEO-TERENTIAN PATTERN
### SYMMETRY: FRAME DEVICE

**Structure: Three-Movement Form**

In that section of my introductory chapter dealing with five-act structure, I referred both to the five-act division and to the triple division into protasis, epitasis and catastrophe - of the 'neo-Terentian pattern. The five-act formula, it will be remembered, was integrated into the tri-partite division, so that the protasis was taken to embrace Acts One and Two, the epitasis Acts Three and Four, and the catastrophe Act Five.[1] It is important to remember however that this pattern reflects the working out of the plot rather than the dramatic shape of the play. It may and does happen, especially in the first part of the plays, that plot and dramatic shape develop together; but often, especially in the second half, the five-act structure is felt as something of a basic background over which the individual pattern of the play is worked out - rather as a line of verse or a tune in music works out its own shape against the regularity of the metre or time signature.

In my analyses of the ten plays, I have suggested a division of each into 'movements', in an attempt to bring out dramatic shape. I fully realise the difficulties and dangers of dividing up such closely-knit works as Shakespeare's plays; but the divisions I suggest are based on observation of dramatic rhythms, patterns, and

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1. See Introductory Chapter, pp. xx-xxiv.

climaxes, described in my analyses, and are not to be taken merely as points at which an interval may be marked.

In nine of the ten plays there seems to be a definite slackening of rhythm, sometimes also marked by the use of a patterning device, at the end or about the end of the second act, exceptionally in L.L.L. at the end of the third act. In L.L.L., M.N.D. and M.W. this slackening of rhythm is reinforced by a 'narrowing-down' technique: there is a contraction and a concentrating of the theme on a single figure - Berowne (III.i), Hermia (II.ii), Ford (II.ii). In T.N. this slackening is reinforced by patterning: II.iv returns to the pattern of I.i (Orsino with his courtiers). In M.A. where this slackening comes in the middle not at the end of the second act, it is intensified by a bridge passage concentrating on a melodramatic figure (Don John II.ii). In T. of S. and A.Y.L.I. slackening is felt rhythmically as marking a culmination or a reconciliation after a preliminary conflict - Katherine/Petruchio II.i (end of Act Two), Duke Senior/Orlando II.vii (end of Act Two). In M. of V. II.vi (middle of Act Two) it is felt as a change in direction or rhythm, and in Temp. II.ii (end of Act Two) it would appear to mark both a change in tone and a plot division. W.T. seems to be an exception since there is no preliminary slackening or culmination or change in rhythm at the end of Act Two, but rather a relentless build-up to the climax in the trial scene III.ii, followed by a transition scene III.iii that forms a conclusion to a first movement.

It will be noted that this first or preliminary movement tends to correspond with the first two acts or protasis: in other words the plot structure is marked by dramatic shaping. This does not seem to happen with what I would call second movement form. Here

the dramatic structure shows considerable variety in nature and in length: sometimes the second movement would appear to begin before the end of the protasis (end of Act Two), and often it appears to conclude in the middle of the epitasis (end of Act Three).

In four of the plays there is a strongly marked rise in dramatic power to a high climax at the end of the third act. In T. of S., the wedding scene III.ii, with its build-up, panache, and excitement contrasting so vividly with the more sedate Bianca lesson-scene III.i, is rhythmically as well as dramatically the culmination of a middle movement.[1] In M.W. the rhythm of a second movement begins in the second act II.iii (after the first climax of the first Falstaff-Ford interview II.ii), building up to the high farce of the buck-basket scene III.iii and concluding with the Falstaff narration of its sequel and the greater concentration of the jealousy-theme on the figure of Ford at the very end of Act Three. Here the shaping of the movement is marked both by climactic power and by patterning: the concentration on the figure of Ford at the end of the second movement repeats the pattern of the conclusion of the first movement. In M. of V., wherever the beginning of a second movement may be marked (I have suggested that the first movement ends at II.iv with the change in rhythmic direction and that the following three scenes form a bridge to a second movement proper beginning at III.i) there is no doubt of the melodramatic power of the Tubal scene III.i, and the power of the lyrical-romantic build-up in the Bassanio casket

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1. No act or scene division is indicated in the Folio, however, at this point. As mentioned earlier, T. of S. is the only one of the ten plays which has had its Folio act divisions altered or regularised by later editors.

scene that follows and forms such a striking contrast - III.ii. Thereafter there is a slackening of rhythm in both the Shylock and the Portia themes similar to the slackening of rhythm at the end of the wedding scene, T. of S. III.ii, and this slackening continuing throughout III.iii, iv, and v would seem to mark the end of a second movement precisely at the end of the third act. In Temp. Act Three, after contrasting romantic and parody scenes, there is a sudden build-up to the appearance of Ariel as a harpy and a marking of the resultant moral disintegration of the Alonso group at the very end of the act. Between this and the quiet meditative opening of the masque scene IV.i there would appear to be a definite break or pause in the rhythm. In M.A., although the second movement spills over into the fourth act, one finds a similar pattern: after the preliminary movement, there is a build-up, marked thematically and rhythmically in four successive scenes in the third act, to the high climax of the chapel scene IV.i with its secondary melodramatic rise in the Beatrice-Benedick tailpiece. In two of the satire-romances - M.N.D. and A.Y.L.I. - where the dramatic pattern is not so strong, there is a build-up in the middle movement by means of parody, development of masquerade or comic reversal of pattern, to a point where the theme is marked by a mock-ritual followed by a falling cadence (A.Y.L.I. IV.i) or where the rhythm is held in suspense (M.N.D. III.ii). In T.N. a second movement can be traced from II.iv which repeats the pattern of the opening of the play, to the gradual build-up in III.iv which weaves the Olivia-Viola, Malvolio, and confusion-of-identity themes together before producing the climax of Antonio's arrest. The secondary flare-up and repetition of melodramatic pattern (Sebastian's counter-attack on Toby) ending with the cadence of the

Sebastian-Olivia romantic fantasy in IV.i would appear to be a fitting conclusion to the movement. In L.L.L. and especially in W.T., the second movement is much more strongly marked than in the other plays: in both these plays it corresponds to Act Four which seems to stand as a unit by itself. L.L.L. IV.iii where the oath is finally discredited and where there is a movement towards the pursuit of love is clearly the turning-point. In W.T. Act Four is sharply marked off from the first part of the play (Acts One, Two and Three) because of the break in time, place and atmosphere, and from the third part (Act Five) because of the break in place and atmosphere. Moreover this second movement in W.T. is shaped, as we have seen, by modulation, a climax echoing that of the first movement, and a falling rhythm.

What I would call a third or final movement seems frequently to be made up of two parts - the second half of the epitasis and the finale or catastrophe. Frequently it begins with a climax which completes the main theme and which is followed by a change of atmosphere or a modulating process leading to the ritual, demonstration, or concluding action of the finale. In M.N.D. the climactic resolution of the Titania-Bottom incongruity in IV.i leads to restoration of a rational pattern, and this is followed by the arrival of Theseus completing the change from fantasy to rationality and realism. A similar pattern is found in A.Y.L.I., except that the change is in the opposite direction: the narrated climax of Orlando's adventure with the lioness and Oliver's conversion in IV.iii, and the choral sequence universalising the thematic dilemma in V.ii bring about a change from realism to symbolism or allegory which prepares for the formality of the Hymen masque in the finale. In M. of V., T. of S.,

and M.W., the main climaxes come in this third movement - M. of V. trial scene IV.i; T. of S. taming scenes IV.i and IV.iii and the main romantic climax scene V.i; M.W. Wife of Brentford scene IV.ii. In M. of V. the trial scene articulates into the comedy of the rings which motivates the finale; in T. of S. the completion of the taming is followed up in the finale by a demonstration of its effectiveness and significance;[1] in M.W. the end of the Brentford scene prepares for the conclusion of the Ford jealousy theme in IV.iv where the change in atmosphere from realism to pseudo-fantasy is marked and the Herne's Oak demonstration anticipated. In Temp. and in M.A. the climax in the first part of the final movement is much less powerful than the main climax in the second movement: in Temp. the masque and its interruption give rise to a farcical climax to the parody-conspiracy; and in M.A. the trial scene IV.ii dissolves into broad comedy. In M.A. V.i however there is similarity of pattern with M. of V., in that the thematic climax in V.i dovetails into the situation to be exploited in the finale (Hero's return).

Temp. and T. of S. must be finally grouped with the plays which end their final movement on a strong thematic chord. In the final movement of T.N. the deepening of the social satire in the Topas scene IV.ii anticipates the striking demonstration of the Malvolio theme in the finale, just as in T. of S. the developing maturity of Katherine and the harmony illustrated at the end of V.i lead to the striking demonstration of Katherine's taming in the finale. L.L.L.,

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1. Only the finale in T. of S.(V.ii) is marked "Actus Quintus" in the Folio. This may be a significant irregularity: (a) it marks a pause before the finale, and (b) later editors in moving the opening of the fifth act back into the epitasis were in fact making T. of S. conform to a pattern already indicated by the Folio divisions in the nine other comedies.

W.T. and Temp. are similar in third-movement structure in that they all build up to a coup de théâtre that transforms or illumines the main theme of the play - Mercade's entry, Hermione's return to life, the recognition of Prospero and the restoration of Ferdinand and Miranda; but whereas in L.L.L. one can point to the climax that marks the division between the farcical element and the chastened atmosphere of the final sequence of the play, and whereas in Temp. the Prospero recognition and the Ferdinand-Miranda discovery give way to a falling rhythm and a return to the frame, any climax of recognition that there might be in W.T. is deliberately played down so that the drama may end on the high point of the final theatrical demonstration of Hermione's return to life.

Summary

An examination of these ten plays and the practical experience of staging them suggest a dramatic structure based on a three-movement form. The first movement would seem to correspond to the Terentian plot division 'protasis', concluding at or near the end of the second act (exceptionally at the end of the third act), and marked by rhythms and patterning devices that build up to a preliminary thematic climax. The second movement shows a varying relationship with the epitasis - third and fourth acts. Often it embraces the third act, sometimes extending back into the last scenes of the second act and forward into the first scenes of the fourth act. Sometimes, as in L.L.L. and in W.T., it comprises the fourth act. It contains a main (sometimes the main) dramatic climax, sometimes contrasted with another in atmosphere and tone; and it generally ends on a falling rhythm, occasionally marked by a secondary flare-up. Thus both rhythms and patterning devices help to shape this

middle movement. The third movement rarely corresponds merely to the catastrophe or fifth act (L.L.L. and W.T. only). More often it has its beginnings in the fourth act[1] and is made up of two parts - the conclusion of the epitasis and the catastrophe or finale. Generally this last movement quickly builds up to a climax which completes the main theme and leads to a modulation or change of atmosphere that dovetails into the concluding action or ritual or dramatic demonstration in the finale.

Symmetry

Symmetry and balance are used frequently to shape the plays and contrast one element with another. The device is seen most obviously in the structure of the comedy-farces. It is perhaps overused in L.L.L. where there is constant balancing of the men against the women: the opening of I.i presenting the King and his three lords is balanced by the opening of II.i presenting the Princess and her three ladies; within II.i itself the two groups are brought into direct contact; in the Russian masque in V.ii the groups are ranged against each other, merge balletically, then 'break off'; and in the final sequence the balletic re-grouping into couples helps to re-state the dual theme of love and separation in dramatic terms. In L.L.L. too there is contrast between the King's glamorised notion of fame expressed at the beginning of the first movement and the Princess's more critical attitude expressed at the beginning of the second movement (Act Three). In M.W. the balance and contrast between Page and

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1. See John Vyvyan, Shakespeare and the Rose of Love, 1960, p. 20: "Life always plays its trump card in the fourth act; and it is usually the same card - love". Vyvyan's comment is rather vague, but it would seem to be true that somewhere in the fourth act, usually towards the end, the process of righting the wrong or re-establishing harmony begins.

Ford, and Mistress Page and Mistress Ford, particularly as worked out in the letter sequence and the Pistol-Nym sequence in II.i, gives a characteristic shape to the play; and this shape is again illustrated in the reconciliation scene IV.iv where the quartet are brought together in harmony for a short time and in the finale where symmetry is restored by the re-grouping into couples. In T. of S. there is deliberate symmetry and contrast within scenes as well as balance between the two elements - romantic and realist; in I.i Bianca's sweetness is contrasted with Katherine's roughness; in III.i Lucentio's Latin lesson is balanced by Hortensio's music lesson; and throughout the play the Bianca theme alternates with or is balanced by the taming theme.

In seven of the ten comedies - M.W., T. of S., M. of V., M.A., A.Y.L.I., M.N.D., T.N. - there is alternation either within scenes or between scenes of two elements - the romantic-melodramatic and the realist-satirical. In M. of V. the realism takes the form of an almost tragic desire for revenge whereas the romanticism is idealist (theme of sacrifice and service). In M.A. it is the romantic-melodramatic theme that drives the play to its near-tragic villainy whereas the realism keeps the comic balance. The device of symmetry is more subtly demonstrated in A.Y.L.I. and M.N.D. where the balance or contrast is at least three-fold. The Rosalind-Orlando love affair is contrasted with the Silvius-Phoebe pastoral and the earthy Touchstone-Audrey coupling, and balanced near the end with the Celia-Oliver love affair. In addition, in Rosalind's satirical treatment of her own love there is yet another dimension against which to measure the theme. In M.N.D. the love theme has at least three variations - the majestic Theseus version, the human romanticism of

the lovers, and the fantastic version concocted in fairyland. In T.N. the contrast is between the social satire of the Malvolio theme and the unreal romanticism of Olivia and Orsino; but the balance between realism and romance is an uneasy one: the finale with its dark Malvolio sequence suggests that symmetry has almost been abandoned because of the greater attraction of the social theme.

In plays like W.T. and Temp., symmetry and balance are more closely woven into the dramatic fabric. In W.T. the tyranny theme embodied in Leontes in the first movement is echoed by Polixenes in the second; Hermione's patient suffering in the first movement is paralleled by Perdita's resignation in the face of Polixenes' harshness in the second; and the trio pattern Polixenes-Hermione-Leontes used in the first movement to express the jealousy theme is revived at the end of the play to stress the harmony achieved. In Temp. the usurpation-treachery theme enunciated in narrative form is dramatically re-enacted in the Sebastian-Antonio conspiracy; this conspiracy is parodied by the Caliban plot; and the harpy melodrama in which the three men of sin are confronted by Ariel is balanced by the Prospero anagnorisis in the finale in which the sin is forgiven.

Summary

This feeling for symmetry and balance seems almost always to be present. In the more light-hearted comedies (the comedy-farces) and in the more light-hearted scenes in other plays, it is used apparently in a deliberate, self-conscious manner, to embellish and maintain a comic restraint; in one instance - T.N. - it is almost abandoned at the end because of a too powerful development of a serious theme; and in the more serious comedies such as W.T. and Temp. - comedies which achieve an inner harmony - the device becomes

an integral part of the whole dramatic statement.

Frame Device

Finally, in surveying the overall shape and structure of these plays, one must consider the use of the frame device out of which the play emerges and into which it returns at the end. Of the three comedy-farces examined, only one T. of S. uses this device: it is used imperfectly by Shakespeare in "The Shrew", although in the Quarto "A Shrew" there is a return to the frame at the end. Of the three comedy-melodramas only one seems to make use of the device: in W.T. there is a return to Leontes and his court (although Leontes is not merely a 'frame' character) and a return to the trio figure - Leontes-Hermione-Polixenes - that featured significantly in the opening.

More obvious examples of the use of this device are to be found in the three satire-romances. M.N.D. has a Theseus court scene that gives a solid opening and a firm completion to the drama. In A.Y.L.I. the court atmosphere of the opening is echoed by the court atmosphere of the conclusion, although there is the difference between a usurping court and a court presided over by a rightful duke. In T.N. the atmosphere of the ducal court established at the opening returns at the conclusion: the figure of Orsino, although not merely a 'frame' character, corresponds to that of Theseus in the function he fulfils in these opening and closing scenes. In Temp. the play begins with a voyage motif in apparent disaster and ends with a return to this motif in an atmosphere of prosperity.

Summary

In six of the ten plays therefore there are traces of the use of the frame device. In five of these there is a return at the end to

the characters or setting or motif or atmosphere out of which the play emerged at the beginning.

## II. SHAPING AND PLACING OF INDIVIDUAL SCENES: RESTORING COMIC BALANCE: "MODULATION"

### Shaping and Placing of Individual Scenes

Individual scenes are frequently divided into two parts, sometimes corresponding to the static and active elements, sometimes reflecting the dual nature of the play. In L.L.L. the first part of scenes I.ii, III.i and IV.ii satirise the figures of Armado, Holofernes and Nathaniel, while the second part pushes on the action; and in a less obvious way this happens in M.W. II.iii and III.i where Caius and Evans are respectively satirised. M.A. shows a tendency within individual scenes to modulate from romantic to comic: in II.i, after the romantic climax - the betrothal of Hero and Claudio - there follows the formulation of the plot to turn the Beatrice-Benedick conflict into a love match; and in the finale V.iv the romantic re-betrothal of Hero and Claudio is followed by the more light-hearted, spirited coupling of Beatrice and Benedick. As the play approaches its melodramatic climax however the reverse would seem to be true: in III.ii the comic - the satirising of Benedick in love - is followed by the melodramatic - Don John's unfolding of the chamber-window plot to Pedro and Claudio. In other plays the tendency within individual scenes appears to be to modulate from the comic to the romantic: in T. of S. II.i, after the tempestuous scene of the Petruchio-Katherine betrothal comes the quieter sequence of the bidding for Bianca's hand; in M.W. I.iv, after the farcical Caius 'closet' scene, the Fenton-Anne love theme is re-introduced; in M. of V. I.i, the comic atmosphere created by Gratiano and his friends

gives way to the more serious passage between Antonio and Bassanio on the Belmont theme. The other method of contrasting two elements of comedy is by placing a purely comic scene alongside a purely romantic one. Thus in T. of S. the formal romantic lesson scene III.i is followed by the boisterous farce of the wedding scene III.ii; in M. of V. the passionate-realist Tubal-Shylock scene III.i precedes the romantic Bassanio-casket scene III.ii; and in T.N. the romantic Orsino-Viola scene II.iv is followed by the farcical-satirical scene of Malvolio's gulling II.v.

Two other methods of contrast should be mentioned. First there is the method of parody: in L.L.L., I.ii and III.i,presenting Armado, parody the love theme in I.i and II.i; IV.ii and V.i, presenting Holofernes and Nathaniel, parody the theme of learning in I.i; and there is contrast between the Princess's critical attitude to hunting in IV.i and Nathaniel's exaggerated enthusiasm for it in IV.ii. Similarly in Temp., II.ii and III.ii, presenting the Caliban plot, parody the main usurpation plot; and in A.Y.L.I. the Touchstone-Audrey match in III.iii, V.i and V.iii parodies the main Orlando-Rosalind match in III.ii and IV.i. The second method is that of concentrating melodrama in one brief scene as a contrast to preceding longer romantic scenes. In A.Y.L.I., II.ii and III.i present the dark figure of Duke Frederick planning evil; and in M.A. the same effect is gained by presenting Don John and his confederates in the bridge passage II.ii.

Tendencies in the shaping of longer scenes are given in detail in the sections on climaxes, figure grouping and ritual; but it may be helpful to indicate here certain general patterns that seem to emerge. In the comedy-farces, climax scenes appear to have two

climactic 'waves' - T. of S. III.ii with its first and second entries of Petruchio, M.W. III.iii (buck-basket scene) with its first climax of Falstaff's plunging into the basket capped by the second climax of Ford's appearance, and IV.ii (Wife of Brentford scene) with its first climax of Ford's appearance capped by the second climax of Falstaff's masquerade as the Wife, L.L.L. V.ii with its first climax of Costard's interruption of the pageant capped by the second climax of the combat. In all three comedy-melodramas the build-up in the main climax scene is to a ritual act - a trial in M. of V. and W.T., a wedding in M.A. In two of the satire-romances there is a lead-in to a duet which is at the very core of the play: in A.Y.L.I., III.ii and IV.i build up to a duet between Orlando and Rosalind; in T.N., II.iv and III.i build up to the duets between Orsino and Viola and Olivia and Viola. This tendency is also exemplified in T. of S. II.i where there is a lead-in to the Petruchio-Katherine duet, and in W.T. I.ii where there is a shaping towards the key duets Leontes-Camillo and Polixenes-Camillo.

Equally significant and worthy of consideration is Shakespeare's use of a series of scenes for build-up and pace. In the opening scenes of M.N.D., A.Y.L.I., T.N. and Temp., a series of scenes is presented, each one following the fortunes of a different set of characters. In the opening scenes of M. of V. and in the fourth act of T. of S. the technique of alternation is used: in M. of V. the Venice scenes alternate with the Belmont scenes, and in T. of S. the taming scenes alternate with the Bianca scenes. Finally, there is the technique of using a series of short scenes to quicken the pace and build up to a climax scene or a finale. In M.A. the scenes III.ii, iii, iv and v depict different aspects of preparation

for and anticipation of the chapel scene V.i; and in the same play the finale is anticipated by V.i, ii and iii. In T. of S. the alternating scenes already referred to (IV.i, ii, iii, iv and v) lead to the culminating scene V.i in which the Bianca story is climaxed and to which Petruchio and Katherine contribute a quiet tailpiece. In M.W. short scenes of movement V.i, ii, iii and iv, tracing the Falstaff, Slender, Caius and Evans aspects of the intrigue, lead directly to the finale at Herne's Oak in which all these aspects are brought together, just as in A.Y.L.I., V.ii and iii, tracing the development of the four different 'couplings', lead to the Hymen masque of V.iv.

Summary

Certain patterns emerge from a study of the shaping and placing of individual scenes in these ten comedies. Scenes are sometimes divided into two parts to correspond with the static and active elements or with the dual nature of the play. Sometimes one big scene is placed alongside another as a contrast in atmosphere or tone; sometimes the second scene parodies the first. As for climax or key scenes, the farces seem to rely on two climactic 'waves', the melodramas on an act of ritual, the satire-romances on a key duet. A series of scenes may be used to present different sets of characters at the beginning of plays, to alternate between two different settings or atmospheres, or to build up to a climax or a finale. By virtue of its fluidity Shakespeare's technique in handling a series of scenes and in juxtaposing scenes resembles certain aspects of cinematic technique.

## Farce: Restoring Comic Balance

The element of farce is used to produce climaxes in T. of S.

(wedding scene, taming scenes), M.W. (buck-basket, Brentford scenes), and L.L.L. (letter scenes, pageant sequence), using the devices of anticipatory narrative, incongruous costume, well-timed entry, farcical ritual, quick-fire dialogue.[1] In Temp. farce surprisingly brings about the climax in IV.i: there is a curious modulation from the romantic and the ritualistic (masque of the goddesses) to the broadly farcical with the entry of Caliban, Stephano and Trinculo and the subsequent conclusion of their conspiracy in flight and castigation by hounds.

It would seem to be Shakespeare's method however to restore comic balance by modulating from the farce to some other comic element or atmosphere. In T. of S. III.ii and in the M.W. finale the modulation is to the romantic element: after the wild farce of Petruchio's wedding masquerade there is a graceful return to the Bianca theme ("Shall sweet Bianca practise how to bride it?"); and after the Caius and Slender farces have been worked out, Fenton and Anne return wedded. Elsewhere there may be modulation to the lyrical - as in L.L.L. IV.iii where, after the farcical collapse of the oath, there is the development of Berowne's rhapsody on love, and in M.W. IV.iv where, after the conclusion of the Falstaff-Ford farce has been marked, the quasi-mystic note of folk-lore is introduced. Or there may be modulation to the near-tragic as in L.L.L. V.ii where, after the dissolution of the pageant into farce, Mercade brings news of the death of the Princess's father. In Temp. IV.i after the farcical collapse of the Caliban conspiracy, modulation is back to the firm underlying pattern of the play and its monolithic structure: Prospero's final comment is that of the master in control - "Lies at my mercy all mine enemies".

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1. See Chapter One, p. 38.

Sometimes comic balance is restored in a more obvious way by moralising or a commentary (often in verse): Mistress Page in the middle of the Brentford scene M.W. IV.ii rhymes out the moral ("Wiues may be merry, and yet honest too . . "); in L.L.L. V.ii, 138-155, moralising comes between the planning of a farcical situation (the Russian masque) and its execution; in T. of S. Petruchio addresses the audience at the end of the first taming scene II.i on "how to tame a shrew"; and in M.N.D. III.ii Puck, after the farce of the lovers' quartet has died down, rhymes out his commentary and the solution of the problem ("Iacke shall haue Iill . . .")

Modulating from Melodrama

The element of melodrama is used to produce the great climaxes of M.A., M. of V., and W.T., in the midst of scenes of high ritual and ceremony. In M. of V. modulating from melodrama back to comedy is done thematically - by the introduction of the ring theme at the end of the trial scene IV.i, and lyrically and musically - in the Lorenzo-Jessica love sequence at the beginning of Act Five. In M.A. the serious is intermingled with the Dogberry comedy in the trial scene IV.ii; and in the finale, after the ritualistic return of Hero, the play is put firmly back to the comic-satirical level with the return of the Beatrice-Benedick banter and theme. The method of modulation in W.T. is much more complicated: the play moves away from the tragic pattern towards the pastoral in Act Four via a chorus, an exposition by Polixenes and Camillo, the comico-lyrical scenes of the sheep-shearing festival, and a flash of melodrama with Polixenes as the tyrant figure. In the end, instead of modulation to romantic or satirical comedy, there is a return to the central Leontes-Hermione theme with restoration of balance and harmony in a religious atmosphere.

Melodrama also provides a motivation for the opening movements in A.Y.L.I. where in I.iii Duke Frederick banishes Rosalind, and in M.N.D. I.i where Hermia is put on trial for disobeying her father; but in both plays there is a quick modulation to romance, realism, fantasy. It is in fact the satirical interaction of realism with romance or fantasy that gives dramatic or rhythmic shape to the middle movements of these plays. The opposite would seem to be true of T.N.: the opening movement depends for its dramatic shape on the elements of romance and satire - the Viola-Orsino-Olivia scenes and the Malvolio scenes; but for the high climax in the middle movement the play depends on a sudden modulation to peripheral melodrama in the scene of Antonio's arrest at the end of the third act. Near the end of the final scene in T.N. there is also a sudden uneasy modulation from romance to satire with the re-appearance of Malvolio. With Oliver's conversion in the fourth act, A.Y.L.I. modulates to a kind of anti-melodrama or reversal of melodrama which leads in turn finally to a formal ritualistic statement of the marriage theme. In the fourth act of M.N.D., with the return of Theseus and daylight, there is modulation to realism, normalcy and anti-fantasy, and this too, keeping the farce of the Interlude firmly framed and firmly in perspective, leads eventually to a formal re-statement of the marriage theme in V.i, both directly in the Theseus pageantry and symbolically in the concluding fairy demonstration. On the other hand T.N., modulating in its third movement back from melodrama to romance and satirical realism, has its formal demonstration of harmony marred by a too-great emphasis on the figure of satire. In Temp., melodrama is used in three different ways - the most effective being the externally produced spectacular persona ex machina form in III.iii.

In V.i there is modulation to a reversal of the melodrama (which is actually staged, not merely related as in A.Y.L.I.) and to a clear statement of the main theme (forgiveness) in the sequence where Ariel brings in the Alonso group in a mesmerised state.

Modulation and 'Leading-in' Technique

It was suggested on pages 2 and 3 that the 'leading-in' technique exemplified at the beginning of T. of S. was comparable with the modulating devices in the pastoral-romance in W.T. When Sly's 'transformation' is completed, his group settle down to watch Lucentio and Tranio as they come in to present a prologue to the play proper, and this in turn gives way to the 'core' sequence in which the Baptista group illustrate the main taming theme. Thus the one sequence gives way to the next until the heart of the play is reached, just as the Time Prologue, the Polixenes-Camillo exposition, and the Autolycus-Clown scene lead eventually to the Florizel-Perdita centrepiece in IV (iii) (iv) W.T. In addition, there would appear to be similarity between this leading-in technique and the 'layering' technique illustrated in the opening scenes of M.N.D., T.N., and perhaps also M. of V. and Temp., by which separate sections of the plot are presented one after the other until they begin to mingle. 'Layering' is most obviously seen in M.N.D. where at the beginning the three sections of the plot - Theseus and the lovers, the mechanicals, the fairies - are presented one after the other. In T.N. three separate layers are also unfolded at the beginning - the Orsino love theme, the Viola shipwreck theme, and the Toby-Andrew theme. In M. of V. the Antonio-Bassanio scene at the beginning of the play is followed by a Portia scene which in turn is followed by a Shylock scene; and in Temp. the long Prospero exposition is followed by a scene depicting the fortunes of the

court party and this in turn gives way to a scene depicting the fortunes of the comic characters. For this opening technique however 'leading-in' is a better term than modulation, since modulation implies a change of key or tonality more appropriately applied to changes from farce to romantic comedy or from melodrama to a more balanced comic element, as described earlier in this section.

Summary

Whatever particular element - farce, melodrama, satire, romance - Shakespeare chooses to give dramatic shape to his comedies, as a rule he modulates back to a more balanced or more harmonious comic element or atmosphere for his final concluding dramatic statement. Sometimes this modulating leads to a formalised or conventional statement of the romantic or marriage theme - as in M.W., T. of S., A.Y.L.I., M.N.D.; sometimes it leads to a more light-hearted comic element as in M.A. and M. of V.; sometimes it leads uneasily to a satirical demonstration as in T.N.; but in Temp., W.T. and L.L.L. final modulation leads to a more serious statement or expression of the main theme.

Modulation is similar to the 'leading-in' or 'layering' device whereby a series of scenes or sequences (generally three) are presented separately one after the other at the beginning of certain plays to introduce separate sets of characters and separate aspects of the plot. The term 'modulation' is however more properly applied to those changes from one element to another - from farce or melodrama to a more balanced form of comedy - which are analogous to changes in key or tonality.

## III. OPENING SCENES: CLIMAX TECHNIQUE: CLIMACTIC PATTERNS AND THE FIVE-ACT DIVISION UNSTAGED CLIMAXES AND MOTIFS: FINALES

Opening Scenes

Mention has already been made of the frame technique: the

Christopher Sly story in T. of S., the Duke Theseus marriage theme in M.N.D., the court atmosphere in A.Y.L.I. and in T.N., and the storm motif in Temp. - all these provide opening frames out of which the dramas emerge. In all except T. of S. these opening frames deal with important themes in the plays. Theseus opens M.N.D. with a lyrical flourish proclaiming the love theme within the orderly and majestic atmosphere of marriage - to which, after variations on the love theme illustrating its disorder and incongruity, there is a triumphant return at the end. A.Y.L.I. opens with a rebellious expression by Orlando of the theme of exploitation of one brother by another - a theme which is paralleled by the usurpation motif illustrated in the relationship between Duke Frederick and his banished brother. The opening scenes quickly establish a court atmosphere of corruption, dissension and intrigue arising from these themes. At the end the frame is completed by a return to a court atmosphere - but a court transformed by reconciliation and restoration of rights. In T.N. the court atmosphere established by Orsino in the opening scene is heavy with the sentimentality and caprice of affectation - motifs that are to be fully exploited before the return at the end to a court atmosphere still marked by caprice but with perhaps more sincerity. Temp. is remarkable in having as its very first scene an attempt to suggest directly and realistically storm and shipwreck; but this is after all merely a dramatic illustration of the voyage motif set in the midst of disorder and conflict - themes that are to be developed in the course of the play. At the end there is a return to the voyage motif but in a context of order restored and conflicts resolved. T. of S. has the distinction of having the most obvious, most clearly detached frame as opening scene -

one that has little or no reference to the major theme of the play, unless there be parallels between the realism of Sly and that of Katherine on the one hand and the romanticism of the fantasy imposed on Sly and the Bianca story on the other.

In other plays a kind of anticipatory-ironical technique is used in the opening scenes: W.T. begins with dialogue in prose between courtiers expressing the concord and amity between Leontes and Polixenes; M.A. begins with a highly complimentary exchange between Pedro and Leonato; L.L.L. begins with a flourish of verse setting forth in aureate style the fame and honour to be gained by the oath of study and abstention. The intention is clearly to provide a sharp ironical contrast to the events that lead to the big climax and the reversal of the picture so brightly presented in these openings. In M. of V. and T.N. we find a third kind of opening - a lyrical effusion that gives off the atmosphere of an underlying motif to be developed - in both cases that of melancholy, uneasy melancholy in M. of V. foreshadowing the near-tragic climax, romantic melancholy in T.N. forming a background to the satire and broad comedy. The opening of M.W. has the kind of preliminary conversational panache to be found in the opening of M.A.; but there are no ironical overtones and the scene is rather shapeless. Anticipation of the main theme does however take the form of a dramatic illustration when, about two-thirds through the scene, Falstaff kisses Ford's wife.

Summary

The ten comedies seem therefore to exemplify four kinds of opening scenes - the 'frame', the ironical statement, the lyrical effusion suggesting 'atmosphere', the build-up to a dramatic illustration of the theme; and these openings have obvious relevance in anticipating key motifs in the plays.

Main-Climax Technique

Main-climax technique (which I would define as the method of producing the high climax in the epitasis) is more difficult to systematise. There would appear to be four kinds exemplified, each kind containing different varieties. The comedy-melodramas have, as one would expect, the most powerful, most moving, and most tense climactic points; but each uses a different technique in build-up. M. of V. has a long elaborate climax scene with a gradual build-up, a definite peak and turning-point, and a symmetrically arranged unravelling process articulating into a less serious tailpiece that begins the modulation from near-tragedy to comedy. M.A. spins the preparations for the climax in four separate scenes in the third act, each scene involving different people, and each scene building up suspense and anticipation of the chapel scene. The chapel scene itself mounts quickly to its climax, the ritual of marriage giving way to the ritual of rejection at the most climactic moment of the scene. The atmosphere of religious lyricism in which the emotional tension relaxes in M.A. is in complete contrast to the atmosphere of grim mockery in which the trial scene in M. of V. runs down. The climax scene in W.T. resembles that in M. of V. in that there is a gradual build-up in an atmosphere of legal formality; but, whereas in both M. of V. and M.A. the climax comes at one definite point, in W.T. a kind of multiple-climax technique is used: there is development from the legal climax by way of a domestic-tragic climax, a spiritual climax, the emotional climax of Hermione's collapse, to the great quasi-tragic climax of Paulina's report of Hermione's death.

Climaxes in the comedy-farces depend for effect on repetition of pattern: in M.W. the second climax of the Wife of Brentford scene depends for its effect on the patterning of the preceding buck-basket

scene; in T. of S. the wedding scene III.ii and the two taming scenes IV.i and IV.iii all depend for their effect on a definite pattern - a wild aggressive act by Petruchio upsetting Katherine set alongside a deliberate air of concern for her welfare. In L.L.L. the climaxes patterned by the confusion of letters in IV.i and IV.iii are however much slighter in dramatic power than the real turning-point - Berowne's lyrical outburst ih the second half of IV.iii. A similarity of pattern between T. of S. and M.W. is to be noted too at climactic points where farce modulates to romantic comedy. In V.i T. of S., after the scuffle and romp of the attempted arrest of Vincentio, and in the finale of M.W., after the Caius and Slender fiascos, an eloping couple return to kneel before and ask forgiveness of their elders.

The climax technique of the satire-romances would appear to have a much less clearly defined pattern, perhaps because they depend for their main effect on satire, wit, and romantic lyricism, which are more difficult to mould into dramatic shape than the conflicts which build up to farcical or near-tragic action. In T.N., confusion of identity gives rise to peripheral melodrama in III.iv - the scene of Antonio's arrest, and to light satire on love in IV.i - where Olivia mistakes Sebastian for Cesario. M.N.D., in its incongruous bringing together of the earthy and the fantastic, comes occasionally near to farce; but the main climaxes in III.ii and IV.i (involving the grouping and re-grouping of the four lovers) depend more on choreographic and lyrical patterning than on farce. It is in fact the manipulation of the quartet and the arbitrary effect of the magic juices (which together amount to a satire on love) that give the play its dramatic shape in the third and fourth

acts. A.Y.L.I. would appear to be the lightest dramatically of all the ten plays; but it is interesting that here too the main climaxes (marking the Orlando-Rosalind masquerade) come in III.ii and IV.i. The first, III.ii, presenting a series of duologues in which satire surrounds the romantic-pastoral elements, culminates in the final duet between Rosalind and Orlando in which the Rosalind masquerade - the piquant love-situation central to the play - is proposed and agreed to. The second climax, in IV.i, comes with the build-up, within the masquerade, to a piece of mock ritual, the mock-marriage ceremony. Thus in the second movement of A.Y.L.I. climactic moments emerge from the satirical-romantic antithesis of the masquerade.

Temp. in III.iii (the harpy scene) exemplifies a persona ex machina climax technique that owes a great deal to its masque-like quality. The movement by Alonso, Sebastian and Antonio towards the banquet is interrupted by "Thunder and Lightning" and Ariel's spectacular appearance. During Ariel's speech the 'three men of sin' make only two attempts to break their inaction (III.iii.60 and 65); and after the second strange burst of action - Ariel's disappearance and the dance of the 'shapes' (accompanied by "soft musicke") there follows another tableau presenting the immobile group "in their distractions" (Prospero's speech describes the scene - III.iii.89-90). This kind of climax therefore owes its theatrical effect to an alternation of melodramatic action with spectacular inaction, heightened by sound effects and music.

Summary

Four different kinds of main-climax technique emerge from the study. There is the powerful climax of conflict and emotion found in the comedy-melodramas, sometimes built up in preceding scenes,

sometimes built up within the climax scene itself, sometimes unravelling symmetrically, sometimes relaxing in a calmer more lyrical atmosphere, sometimes presented in multiple form. Secondly, there is the climax technique of the comedy-farces, generally in two parts, and depending for its effect on repetition of pattern. Thirdly, the less strongly marked climaxes of the satire-romances sometimes depend on peripheral melodrama, but more frequently on a situation that exploits the realist-romantic antithesis - a situation that both mocks and exalts the love theme and is marked either by choreographic patterning or a piece of (mock) ritual. The fourth kind of climax technique is found in Temp.: it takes the form of a coup de théâtre that depends for its dramatic power on a masque-like quality and a curious alternation between melodramatic action and spectacular inaction heightened by sound effects and music.

Relationship between Main Climaxes and Act and Scene Division

As already stated in my introductory section on five-act structure, the act divisions in nine of these comedies marked in modern editions are exactly as shown in the 1623 Folio. (The exception is T. of S.; and there is a minor misprint in L.L.L.) In five of the nine plays - M.W., W.T. A.Y.L.I., T.N., Temp. - the scene divisions as well as the act divisions marked in modern editions are as in the Folio. This act and scene division seems to have a noteworthy relevance to the climactic patterning of the plays. Main climaxes occur in III.ii or III.iii or III.iv in eight of the plays - M.W., L.L.L., M.N.D., A.Y.L.I., T.N., M. of V., W.T., Temp. (as well as in T. of S. if we take the divisions of later editors), and in

IV.i or IV.ii in seven of the plays - M.W., M.N.D., A.Y.L.I., T.N., M. of V., M.A., Temp. (as well as in the revised edition of T. of S.).

This would seem to suggest that the five-act division, imperfectly but none the less clearly originating in the Folio, was related in some way to dramatic structure, whether indicated originally by Shakespeare or worked out later by Heminge and Condell from the pattern of the plays. It would also seem, from the general structural and climactic pattern that emerges from the study, that Shakespeare was influenced by the neo-Terentian plan in the writing of these ten plays.

Dramatic and Thematic Climaxes

So far we have considered only main-climax technique in the epitases of the comedies. If we include now a consideration of the nature of climaxes elsewhere - in the protasis and in the finale, we shall have to distinguish between dramatic and thematic climaxes. A dramatic climax, occurring generally but not always half-way through the epitasis, relies for its effect on the build-up of conflict, tension and excitement. A thematic climax vividly illustrates an important or the important theme precisely at the highest point of the conflict, tension or excitement in any given scene. In firmly-wrought plays of melodramatic power the main climax is both thematic and dramatic: this is certainly true of M. of V. (trial scene), W.T. (trial scene) and Temp. (harpy scene), where the main themes - possession/revenge, jealousy/tyranny, retribution/forgiveness - are dramatically illustrated. It is less true of M.A. (chapel scene) where the climax is almost purely melodramatic, being marked by general villainy and cruelty rather than any particular theme. Even

in the tailpiece to this scene, the Beatrice-Benedick theme is almost entirely obliterated by the impact of the melodrama. The thematic climax in M.A. would appear to build up in V.i where the satire on the gullibility of Pedro and Claudio is brought to its highest point by Leonato's speeches and the implied grouping. The dramatic demonstration of Hero's return in the finale is also strongly thematic. There would appear to be similar distinction between the thematic and dramatic climaxes in T. of S.: the taming scenes IV.i and IV.iii are clearly illustrations of the main theme as well as farcical climaxes; but the great climax to the Bianca story in V.i is purely dramatic, being compounded of the farcical and romantic elements. In addition, one notes in T. of S. the appearance of a thematic climax at the end of II.i where the prelude to the taming is marked by the rhythms and flourish of Petruchio's speeches and movements, and this prelude is balanced by the thematic demonstration of the taming in the finale V.ii.

In M.W. the buck-basket and Brentford scenes, despite the wives' moralising, provide purely farcical dramatic climaxes; the climax to the Falstaff theme comes at the end of the harlequinade in the finale with the punishing and teasing of Falstaff ("Well, I am your theme"). In M.N.D. and A.Y.L.I. there are melodramatic climaxes in the protases that illustrate (perhaps minor) themes - rebellion against parental authority (M.N.D.) and tyranny or misuse of power and hospitality/reconciliation (A.Y.L.I.). The main climaxes in the epitases of these comedies play upon the theme of love and are therefore both thematic and dramatic - strongly thematic, mildly dramatic. At the end of both plays there are demonstrations of the love theme - the fairy blessing scene in M.N.D. and the Hymen

masque in A.Y.L.I. The conspiracy-climax in the protasis (second act) of Temp., re-echoing or re-enacting the Prospero-usurpation theme, is clearly both thematic and dramatic; and indeed all the climaxes in Temp. - the harpy climax, the farcical climax in IV.i, the 'recognition' and the'discovery' in the finale - are both thematic and dramatic, as one would expect in such a tightly-wrought play. T.N. gives us perhaps the sharpest example of a thematic climax in II.iii where, in themiddle of Malvolio's interruption of the roistering, the social-moral conflict and theme are thrown into high relief. The gulling scene itself, II.v, partly thematic and partly dramatic, has in the main a farcical effect; but both the Sir Topas scene IV.ii and the Malvolio sequence in the finale are strongly thematic in climactic power, affording an interesting contrast to the main dramatic climax in the epitasis (III.iv) which, although linked to the mistaken-identity theme, depends for its effect on the peripheral melodrama of Antonio's arrest. In L.L.L. the climax of the second letter-confusion sequence in IV.iii leads to a thematic illustration - the realisation of the absurdity of the oath; and the Mercade climax, throwing the pose against cold reality, has also a strong thematic significance. The M. of V. finale fully exploits lyricism and the comic situation of the rings; but, apart from references to ships safely returned and Shylock's deed of gift, there is no return to a major theme. W.T., on the other hand, as well as having strong examples of thematic-dramatic climaxes in III.ii and IV.iii(iv) (the tyranny theme), has the most powerful example of a concluding thematic demonstration.

Summary

Certain tendencies then in the use of thematic and dramatic

climaxes are to be discerned. In five of the plays - T. of S., A.Y.L.I., M.N.D., Temp., T.N. - a thematic climax occurs in the protasis to foreshadow or mark the development of an important theme. In the three most tightly-wrought plays - M. of V., W.T., Temp. - the main climax is both dramatic and thematic. In plays with a dual or triple pattern - romance, satire, melodrama: M.A., T.N., T. of S., M.W. - there is a tendency for the thematic climax to be separated out from the dramatic, resulting in (a) almost purely dramatic main-climaxes, and (b) thematic climaxes highlighting important motifs near the beginning and/or end of the play. In all the comedies except M. of V. there is some kind of thematic climax or demonstration in the finale.

Internal and External Climaxes: Persona ex Machina Technique

Most of these dramatic and thematic climaxes arise from conflict and tension within the plays themselves: the farcical climaxes in M.W. are the result of Ford's jealousy and Falstaff's intrigue; the main climax in M.A. arises out of the jealousy of Claudio's nature and the bad feeling between Pedro and Don John; the T.N. climaxes are the result of Malvolio's conceit or the mistaken-identity situation, and so on. In L.L.L. however the final climax in Act Five is produced externally: an outside character Mercade arrives with news from beyond the play - news that transforms the atmosphere and situation. In Temp. too the climax in III.iii is produced externally: although Ariel is not an 'outside' character, his sudden melodramatic appearance to scourge the consciences of the three men of sin has the symbolic effect of an external or supernatural force. Nor should it be forgotten that the first climax in W.T. III.ii -

the proving of Hermione's innocence - is produced by messengers from the oracle - an impartial divine agency outside the human situation of the play. These appear to be the only examples of a main climax produced by a persona or res ex machina effect; but elsewhere in the comedies there are examples or traces of the use of this technique. Thus, although Rosalind helps to stage-manage the finale in A.Y.L.I., the figure of Hymen really represents an impersonal force outside the specific love affairs of the play and in that sense can be regarded as a deus ex machina. In M.N.D., Oberon and Puck, standing outside the human situation but taking an active part in influencing the love affairs, can also be said to act as an external force on the action of the play; and even in M. of V., although the climax arises out of conflict and a desire for revenge, it is an apparently outside force, the 'young doctor of Rome, Balthazar', who intervenes at the climactic moment.

Summary

In three of the plays then - L.L.L., Temp., W.T. - the main climax is produced externally - by a force from outside the play. Apart from these instances, the main climaxes are internally produced; but there are traces of persona ex machina technique in three other plays - A.Y.L.I., M.N.D., M. of V.

Unstaged Climaxes

In three plays an important climax in the epitasis is merely related. In M.N.D. IV.i Titania's surrender of the Indian boy who was the original cause of the fairy quarrel is described lyrically by Oberon; in A.Y.L.I. Orlando's fight with the lioness to save Oliver's life is narrated in rather stiff verse by Oliver himself in

IV.iii; and in W.T. V.ii it is left to gentlemen of the court to describe what might have been a great anagnorisis - the meeting of Perdita, Leontes and Polixenes. Yet in each case it would appear that the staging of these episodes would have deflected the play from its course: the main action of M.N.D. is concerned with the effect of the love juice on Bottom, Titania and the lovers; the main action in A.Y.L.I. concerns Orlando and Rosalind, not Orlando and Oliver; and the main dramatic purpose in Act Five of W.T. is to bring Leontes and Hermione together. On the other hand these unstaged climaxes do help to prepare for the climaxes or dénouements to come: Titania's surrender leads to the undoing of the spell and the setting of all things in order - to be demonstrated by the fairies in the last scene; Oliver's recital and self-confessed conversion help to bring about the change to the allegorical in the last part of A.Y.L.I.; and the narration of the gentlemen in W.T. helps to anticipate the final scene.

In T. of S. III.ii narration is used instead of a more theatrical method to extend the background and broaden the humour, as well as to anticipate the climax that is staged: Biondello describes the approach of Petruchio and Grumio (as well as Petruchio's horse), and Gremio describes the fantastic appearance and behaviour of Petruchio at the wedding. In Temp. I.ii the original usurpation plot is narrated at length by Prospero, although the parallel version - the Sebastian-Antonio plot - is staged in the following scene.

The most elaborate use of an unstaged climax is however to be found in M.A. The chamber-window intrigue in which Margaret masquerading as Hero was to be wooed by Borachio is narrated no fewer than five times throughout the play: in II.ii it is unfolded by

Borachio as a plot; in III.ii it is presented by Don John as bait or poison for Claudio; in III.iii it is related by Borachio as an accomplished fact in the hearing of the watch; in IV.i it is set forth by Pedro as irrefutable evidence against Hero at the most climactic point in the play; and in V.i it is finally stated as a confession and a straightforward tale of villainy by Borachio. By being used in these different ways, this unstaged climax gains in latent dramatic power until it finally brings about the exposure of Claudio and Pedro in V.i.

In two other plays - L.L.L. and M. of V. - there are preparations and a build-up to a climax-scene that is never staged. In L.L.L. V.ii the Russian masque seems about to lead into a dance but is broken off; and in M. of V., in the second half of the first movement - in scenes II.ii, iii, iv, v and vi - there is a build-up to a masque which is finally put off because of the urgency of Bassanio's business.

Summary

These unstaged climaxes seem therefore to concern action not quite in the main course of the play; but the narrating of them seems to extend and enrich the background, intrigue or humour, and sometimes to bring about a change in tone or anticipate a final scene. Only in one instance, that of M.A., does the use of an unstaged climax contribute dramatically to the development of the play.

## Reported Motifs: Distortion and 'Mirror' Technique

Similar to the technique of the unstaged climax is that of the reported, distorted or 'mirrored' motif, or the viewing of a motif from different angles. In M.A. the love plot outlined at the end of I.i whereby Pedro is to woo Hero on Claudio's behalf is reported

firstly in I.ii by Antonio to Leonato in a distorted version (it becomes a love affair between the Prince and Hero) and secondly in I.iii by Borachio to Don John as "a model to build mischief on". This motif in fact leads to the abortive first piece of villainy in the play - John's attempt to poison Claudio's mind (ball scene II.i). In the second movement of W.T., towards the end of IV.iii(iv), the Florizel-Camillo-Perdita plot to flee to Sicily is viewed in Autolycus' subsequent soliloquy as raw material for his roguery; just as later in the same scene the Perdita foundling theme is viewed by the shepherd and his son, faced with Autolycus' threats, as an unfortunate accident bringing trouble in its wake. This same foundling theme is later presented obliquely as material for elegant gossip by the court gentlemen in V.ii, where it is transformed by the report of the climactic sequel - the unstaged recognition scene between Perdita, Leontes and Polixenes. Finally, at the end of V.ii, the foundling theme thus transformed becomes the means of enriching and elevating the shepherd and his son and of bringing adversity on Autolycus. In Temp. the storm is presented from different angles - realistically from the point of view of the victims in I.i, obliquely from the points of view of onlooker, controller, and stage manager in I.ii. The usurpation motif is pulled out of the past by Prospero in I.ii, before being re-enacted or 'mirrored' in the Antonio-Sebastian conspiracy in II.i, and distorted in the Stephano-Trinculo-Caliban parody in II.ii and III.ii.

Sometimes, as in the satire-romances, the technique is more like that of theme with variations. In M.N.D. the love theme is presented within a setting of order and majesty (Theseus and Hippolyta), within a romantic-satirical setting (the quartet of lovers), and

mirrored or distorted in the Oberon-Titania quarrel and the Pyramus-Thisbe parody. In A.Y.L.I. the theme is presented in straight romantic form in the love affair that develops between Orlando and Rosalind in I.ii, before being given its variations - the Silvius-Phoebe pastoral, the Touchstone-Audrey parody, the Rosalind-Ganymede satire, the Oliver-Celia echo. In T.N. the theme is distorted in a variety of ways - in the direct parody of Andrew's infatuation, in the lyrical parody of Olivia's love for Cesario, in Orsino's sentimentality, and in the satirically pointed aspirations of Malvolio. In the end, out of the jangle of the variations, the straight love theme emerges.

Summary

This trick of presenting and distorting a motif, mirroring or presenting it from different angles and viewpoints, is clearly allied both to the technique of the unstaged climax and to the more formal technique of parodying main themes. These techniques exemplify a tendency in Shakespeare to present themes directly and obliquely from different angles and in varying settings - a tendency analogous to the musical form 'theme with variations'.

Finales

There would appear to be three kinds of finale illustrated by these ten comedies. It is noteworthy that the first kind - the light-hearted playful, almost purely comic form - is exemplified in two of the comedy-melodramas, M.A. and M. of V. It is true that the finale of M.A. has a slightly more serious ritualistic first half - the return of Hero; but this is only lightly sketched: the main emphasis is on the longer, comic-satiric Beatrice-Benedick

sequence that concludes the play. The M. of V. finale has a romantic-lyrical first half and a strongly comic second half (comedy of the rings).

The second kind of finale is the carefully structured, tidily worked out, or formally expressed 'expected' conclusion, sometimes characterised by an elaborate anagnorisis or recognition centre-piece. The finale of M.N.D. with its final Theseus speech and pageantry resuming the mood of order, majesty and triumph of the opening, and followed by the fairy blessing scene with its singing and dancing, and the finale of A.Y.L.I., with its Hymen masque presenting the expected conclusion symbolically, represent the simplest form of this kind. The finale of M.W., with its careful working out of the Falstaff, Slender and Caius themes before the formal conclusion of the Ann Page-Fenton love match, and the finale of T.N., with its gradual melodramatic build-up to the great anagnorisis bringing Sebastian and Viola together for the first time, represent the more elaborate form. This kind of 'expected' contrived finale obviously can and does sometimes incorporate the frame device as in M.N.D., A.Y.L.I., T.N. It should perhaps be noted also that two of these formal 'expected' conclusions, those of A.Y.L.I. and T.N., are marred or broken by the figure of the misfit for whom the play does not end tidily or happily.

The third kind of finale builds up to a concluding dramatic demonstration or expression of the main theme. The purpose of the wager scene and Katherine's concluding 'act' and speech in T. of S. is to demonstrate finally the effect of the taming; Mercade's dramatic entry and news towards the end of L.L.L. bring about real renunciation of the world as a startling contrast to the mere pose;

the statue scene in W.T. presents in strikingly theatrical terms the themes of resurrection and restoration; in the finale of Temp. the theme of forgiveness is dramatically presented in the sequence in which Prospero has his enemies completely at his mercy, and the themes of restoration and promise-of-youth are theatrically expressed when Miranda and Ferdinand are revealed playing at chess. It is possible for this kind of finale too to incorporate a return to a frame as in Temp.

Summary

Shakespeare seems to use three methods of concluding his comedies - a light or purely comic method where the power is mostly in the wit of the dialogue, a formal 'expected' method where the power is brought out by effective build-up, grouping or choreography, and a theatrical method whereby the theme finds its ultimate expression in purely dramatic terms. This third method leaves us with a strong impression of a comic form which builds up to a seriously considered, seriously illustrated view of life. In the second and third methods may be incorporated the use of the frame device.

## IV. GROUPING AND LINGUISTIC PATTERNS: DRAMATIC PATTERNING AND CHOREOGRAPHY THE MONO-FIGURE AND CHORIC COMMENT: RITUAL AND LYRICISM

### The Duo Figure

Two-figure grouping is used frequently in opening scenes or at the beginning of other scenes, sometimes between two minor characters to give a kind of choric commentary, sometimes to illustrate the relationship between two important characters, sometimes with concentration on one character in order to establish dominance, begin characterisation, or unfold an exposition. Thus W.T. opens with a choric commentary by Camillo and Archidamus; and in M. of V. Salanio

and Salarino appear together in II.viii and III.i to comment on the course of the action. In M. of V. I.ii the duologue between Portia and Nerissa has a choric quality and continues the exposition, while throwing emphasis on the personality of Portia. There is a similar pattern in T.N. I.ii where in the Viola-Captain duologue the exposition throws the character of Viola into high relief. Balance is however more evenly held between the two characters in the opening of A.Y.L.I. I.ii in the conversation between Celia and Rosalind; and here the exposition is accompanied by character development and an illustration of the relationship between thetwo.[1] The story of the banishment is illustrated by Rosalind's melancholy, but it is on Celia's initiative that there is a modulation to a lighter, more carefree note. Perhaps the best example of comic balance and symmetry in a duet is to be found at the beginning of M.W. II.i where Mistress Page's opening soliloquy is balanced against Mistress Ford's first long speech - both on the subject of Falstaff's stereotyped love-letter, and where the dialogue is passed quickly and wittily from one to the other. On the other hand certain openings exploit the duo figure purely for the sake of exposition (although there is also a certain amount of character development), while throwing emphasis on one dominant character. In A.Y.L.I. Orlando opens the play with his angry exposition to Adam on the brother-exploitation theme; in T. of S. Lucentio at the beginning of I.i discourses to Tranio at length on the stock young-man-come-abroad theme; and in

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1. Angus McIntosh in his article "'As You Like It': a grammatical clue to character", A Review of English Literature, pp. 68-81, Vol. IV, No. 2, April 1963, traces linguistically the difference and changes in status and relationship between Celia and Rosalind in I.ii, I.iii, III.ii, III.iv, IV.i. Further reference is made to this article on pp. 209-210.

Temp. I.ii Prospero, in one of the longest exposition scenes in Shakespearean comedy, relates to Miranda the first two-thirds of the story, using the duo figure to exploit the occasional brief interruption by Miranda for the sake of emotional display and perhaps appropriate movement.

Sometimes, after expansion within a scene, there occurs a narrowing-down to a duo figure to illustrate the relationship between the characters and highlight an aspect of the plot - for example in M. of V. I.i where there is contraction to the figures of Bassanio and Antonio discussing the Belmont theme, and in M.N.D. I.i where there is contraction to Hermia and Lysander bemoaning their lot as star-crossed lovers. In other plays this trick of 'narrowing-down' to the duo figure seems to be used to exploit a piquant aspect of the comic intrigue as in M.W. II.ii and III.v where Ford disguised as Brook and Falstaff are brought together (and less significantly at the end of I.iii where Nym and Pistol introduce a note of mock-melodrama), in T. of S. II.i where the action and dialogue concentrate on the first encounter of Petruchio and Katherine, and perhaps also in M.A. I.i and II.i where Beatrice and Benedick indulge in slanging matches. The duo figure is also used in the shaping of the climactic scenes III.ii and IV.i A.Y.L.I. and II.iv and IV.i T.N. to intensify the love theme.

The duo figure is frequently accompanied by quick, witty, rhythmically patterned dialogue - as in the passages between Mistress Page and Mistress Ford, Falstaff and Ford, Petruchio and Katherine, Beatrice and Benedick, Portia and Nerissa, Rosalind and Celia. By contrast the language of the choric passages between the minor

characters in M. of V. and W.T. is artificial and conventional - almost flat. In the passage between Hermia and Lysander (M.N.D. I.i) the artificial device of stichomythia is used to universalise the theme of frustrated love. In more serious, more meditative passages such as those between Antonio and Bassanio in M. of V. I.i, Viola and Olivia in T.N. I.v, and Viola and Orsino in T.N. II.iv, there emerge from the dialogue smooth lyrical speeches with romantic overtones. In the prose passages in A.Y.L.I. between Rosalind and Orlando and in M.W. between Falstaff and Ford, Mistress Page and Mistress Ford, the long speeches have a consciously rhetorical pattern as well as great rhythmic verve. Orlando's angry opening speech to Adam in A.Y.L.I. I.i has a directness, a conversational vigour, and a simplicity in grammatical construction that afford a striking contrast to the angry verse speeches in the Prospero exposition with their complicated syntax, involuted style, anacoloutha, and frequent changes of mood and rhythm.

Finally, one notices how often in these plays the duo figure consists of two women - the Wives in M.W., Bianca and Katherine in T. of S., Hero and Beatrice in M.A., Nerissa and Portia in M. of V., Celia and Rosalind in A.Y.L.I., and Olivia and Viola in T.N. Angus McIntosh in the article already mentioned shows by linguistic study (particularly in the significant switches from the familiar to the formal second person forms) how the relationship between Celia and Rosalind changes. In the first scene I.ii Celia is at ease, natural, uninhibited; her status as daughter of the reigning duke is superior to that of Rosalind. By contrast Rosalind is moody, uncertain of herself, perhaps resentful. By III.ii the roles have almost been reversed: Rosalind's exuberance at being in love has

broken down her reserve and put her more at ease; but at the same time it has disturbed the close relationship with Celia. Celia in turn becomes more reserved, slightly resentful of the developing Rosalind-Orlando love affair. Perhaps this establishes a pattern discernible in other plays. In T.N. Viola, at first merely a humble messenger from Orsino to the great lady Olivia, emerges from this obscure status to overwhelm Olivia herself and in the end marry the duke. In M.A., despite Beatrice's vivacity and Hero's quietness, the main romantic emphasis is on Hero and her socially important marriage with Claudio: socially Beatrice would appear to be inferior. Here again however the inferior partner emerges to outshine the other: Beatrice shows her superiority in character, personality and vivacity in courtship. T. of S. contrasts initially a respectable lady with a socially undesirable one, and again the pattern is reversed in the course of the play: in the end Katherine's understanding of the role of wife is shown to be superior to Bianca's. No such pattern is discernible in either M. of V. or M.W.: Nerissa simply follows Portia's lead - her actions duplicate her mistress's; and the Wives, though distinguished from each other, remain equal in status and influence. It would appear then that in four of the plays - A.Y.L.I., T.N., M.A., T. of S. - the women's duo figure suggests a pattern of a reversal of roles - a pattern whereby the less prominent or less socially important figure emerges from the shade to become the dominant.

Trio Grouping

Shakespeare thus seems to use the two-figure grouping mostly for romantic, comic or expositional purposes. By way of contrast, it would appear that the most striking dramatic use of three-figure grouping is found in the melodramas or in melodramatic scenes. At the

opening of M. of V. Antonio is flanked by Salarino and Salanio: he is obviously the odd man out on whom the 'atmosphere' is concentrated: choreographically he is at the apex of the triangle. In the third scene of M. of V. there is again a use of the trio figure when Bassanio, Antonio and Shylock come together. The dialogue in this key scene frequently picks out and isolates Shylock, the three-figure grouping being used clearly to throw him into dramatic conflict with the other two. In M.A. the villains and the 'heroes' appear in trio formations - Conrade-Borachio-Don John, Benedick-Pedro-Claudio; and again the effect is to concentrate attention eventually on one of the trio - Don John, Benedick. One of the most effective modulations of grouping is to be found in M.A. III.ii where the comic sequence involving the trio Benedick, Pedro and Claudio, with Leonato as a detached fourth, throws the emphasis on Benedick as the man in love, before giving way in the second half to a new unholy trio formation - Pedro, Claudio and John, with the emphasis eventually on John. The figure is also used in the last scene in the series before the chapel scene IV.i to point both the humorous and ironical tones: in this scene III.v the antics of Dogberry and Verges are thrown up against the impatience of Leonato.

In W.T. the speedy development of the Leontes jealousy theme owes a great deal to the use of the trio formation - Hermione-Polixenes-Leontes. At the opening of this scene I.ii the dialogue is between Leontes and Polixenes, with Hermione as the watching figure; but there is a significant re-grouping when Hermione is brought into the conversation and the dialogue switches to her and Polixenes, with Leontes as the watching figure. This is the significant formation for the rest of the sequence, with slight breaks involving a fourth

figure - Mamillius. The variation in the stage picture is significant too: in the first part where the conversation is between Hermione and Polixenes, Leontes is a silent figure in the background; in the second part the play concentrates on Leontes, his soliloquies reflecting both his state of mind and the Hermione-Polixenes dumb-show of affection going on in the background. A similar picture is built up in Temp., both in I.ii (first appearance of Ferdinand) and in the love scene III.i: the dialogue brings together Miranda and Ferdinand against the background of the watching figure of Prospero, the trio sometimes broken in the first scene by the figure of Ariel. Prospero's presence in these triangular scenes clearly illustrates the role of the manipulator or puppet-master. In Temp. too the three-figure grouping is used for comic or lyrical effect in the Stephano-Trinculo-Caliban scenes II.ii and III.ii where the variation in rhythm and situation picks out each one in turn, and for darker satirical effect in that sequence of II.i where Sebastian and Antonio ridicule Gonzalo.

In two of the comedy-farces and in the satire-romances, the figure is used mostly for mockery, satire or ridicule, very occasionally for pathos or melodrama. In T.N. the caricature of Andrew is sharpened in the Toby-Fabian-Andrew sequence of III.ii, just as in M.W. the caricature of Slender is sharpened in the Shallow-Evans-Slender sequence of I.i. In T. of S., at the end of II.i, Baptista is at the apex of a triangle as he composes a quarrel and listens to the bids for Bianca's hand swinging from Gremio to Tranio. Perhaps the best example of the use of the trio device in T. of S. is in III.i - the scene where first Lucentio as Latin master, then Hortensio as music master, 'teaches' Bianca, the trio formation, especially

Bianca's movements from one suitor to the other, being used to stress both the Lucentio-Hortensio rivalry and the conventional formality of the Bianca theme. In A.Y.L.I. the device is used melodramatically in I.iii - Duke Frederick-Rosalind-Celia - and in IV.iii - Rosalind-Celia-Oliver, farcically in III.iii - Touchstone-Audrey-Jaques, and mock-ritualistically in the mock-marriage scene IV.i - Rosalind-Celia-Orlando. At the end of the first scene in M.N.D., the trio grouping Hermia-Lysander-Helena, picking out Helena as the lone figure, seems to suggest a touch of pathos. Later, where the re-grouping of the lovers causes greatest disharmony in III.ii, there occasionally emerges a trio out of the quartet - Lysander-Helena-Demetrius, Lysander-Hermia-Demetrius - which has the effect of broadening the satire on love into farce. At the beginning of the fourth act in M.N.D., where the picture of the Bottom-Titania love-incongruity is dominated by Oberon, the trio figure is used as in Temp. to illustrate the power of the manipulator. In the T. of S. finale, during Katherine's famous speech, the figure is similarly used to stress Katherine's superiority over Bianca and the Window. Finally, it is used also in two of the comedy-melodramas to show the interaction of the comic on the serious element: in M. of V. II.i, the trio sequence Bassanio-Launcelot-Old Gobbo in which Bassanio is persuaded to take Launcelot into his service is an illustration of the growing isolation of Shylock; and in M.A. III.v the trio sequence Leonato-Degberry-Verges in which Dogberry and Verges try to warn Leonato of the plot against Hero has significant ironical overtones.

Quartet Grouping

Four-figure grouping is not so widely or so effectively used in

the plays. In L.L.L. it is at its most effective where it breaks into a three-against-one figure as in the opening scene I.i, where it is simply an extension of the trio formation used to throw emphasis on the odd man out - Berowne. In the balancing picture of the four ladies it is the Princess who breaks the formation; but, despite occasional individual outbursts (II.i), the female quartet is held more firmly together (II.i and IV.i) as a contrast to the disintegration of the men's group (II.i and IV.iii). The most effective manipulation of the four-figure grouping is to be found in M.N.D., where the opening formation near the end of I.i with Helena as solitary figure re-groups in III.ii with Hermia as the solitary figure, and where finally in IV.i harmony is restored by the resolution into couples. (In L.L.L. too, out of the octet figure harmony is restored by resolution into couples - V.ii). The four-figure grouping is used less balletically, more dramatically, in M.W. II.i where quartets - Ford-Pistol and Nym-Page, then Page-Mistress Page and Mistress Ford-Ford - are used symmetrically to contrast Ford and Page and to illustrate the concentration of the jealousy theme on Ford himself. In T. of S. there is a consciously symmetrical use of the quartet grouping towards the end of IV.i where the eloping couple Bianca and Lucentio return to ask forgiveness of Baptista and Vincentio. In Temp. the figure is used to show divisions of loyalties and emphasise the conspiracy motif in the Gonzalo-Alonso/Sebastian-Antonio grouping in II.i and III.iii. In A.Y.L.I. V.ii, with the presentation of the Silvius-Phoebe-Orlando-Rosalind set choral piece, occurs a striking example of the stylised choric use of the quartet formally to express the thematic dilemma of the play.

Three- and four-figure groupings are frequently associated with

special linguistic devices or patterns. When used dramatically, the trio and quartet figures are accompanied by alternating duologue and soliloquy - as in W.T. I.ii and M. of V. I.iii, or alternating dialogue and long speeches as in M.N.D. III.ii, or alternating duologue as in M.W. II.i. When used for comic or witty purposes, these figures are accompanied by rhetorically patterned set pieces passing quickly from one voice to the other and moving to a climax or anti-climax - M.A. I.i and III.ii in prose, L.L.L. I.i and IV.iii in verse. When used to express or universalise the dilemma of the theme as in the choral scene of A.Y.L.I. V.ii, the quartet figure is merely the visual accompaniment of a choral device whereby one voice develops the theme rhetorically and the other voices join in in turn with a brief refrain. When used melodramatically three-figure groupings, as well as two-figure groupings, are sometimes accompanied by such artificial linguistic devices as apostrophe or stichomythia which have the effect of distancing or universalising the theme - as at the conclusion of III.ii M.A. and towards the end of I.i M.N.D.

Summary: Grouping and Linguistic Patterns

The duo figure is frequently used at the beginning of scenes for expositional or choric effects. Sometimes the balance between the two figures is evenly held; sometimes emphasis is deliberately thrown on one figure to build up the exposition and/or the character. The duo figure, occurring within or towards the end of a scene, is effective in illustrating relationship, highlighting an aspect of the plot, or exploiting a piquant aspect of comic intrigue.

The trio figure is effective in suggesting conflict; it can help to point the melodrama and present the manipulator in action; it can also be used to strengthen satire, mockery or farce. Four-figure

grouping can also suggest contrast or disharmony by a division into one against three or two against two; but this figure is effective also in suggesting restoration of harmony by division into couples.

The two-figure grouping brings out the wittiest and speediest sets of dialogue or repartee in Shakespearean comedy, as well as long speeches of different kinds and patterns - the prose speech simple and direct or rhetorically patterned for humorous purposes, the speech in verse with smooth lyrical pattern and romantic colouring or with irregular rhythms and a broken and complicated syntax. The trio- and quartet-figures give rise to rhetorically patterned set pieces and are sometimes used to impart a choric flavour to the play. Both three- and four-figure groupings can be used to bring out the symmetry of the plays and express balletically resolution from conflict to harmony.

Expanding and Narrowing-down Technique: Patterning

The three satire-romances have interesting examples of scenes which expand into large groups, sometimes for the purpose of ritual or pageantry, and then contract to a trio or duo before concentrating on a single figure. In A.Y.L.I. I.ii the action builds up from duo, trio and quartet (Roselind-Celia-Touchstone-Le Beau) to the ceremonial entry of Duke Frederick with his attendants and to the ritual of the wrestling match; then it contracts to a significant trio - Celia-Rosalind-Orlando - and a duet - Orlando-Le Beau - before concentrating at the end of the scene on the figure of Orlando to point important themes - ". . . tyrant duke, tyrant brother . . . heavenly Rosalind". Not only is the main love theme adumbrated by this intensification: the important phase in the Platonic ascent reached here by Orlando, according to John Vyvyan,[1] is also emphasised. In M.N.D. I.i there is a similar

1. See p. 109.

expansion from the trio Theseus-Hippolyta-Philostrate, with attendants, to the pageantry and ritual of Hermia's 'trial scene', giving, with the addition of the three lovers and Egeus, a septet figure with attendants which then contracts to a duo figure Lysander-Hermia, and expands to a trio with Helena's entry, before contracting finally to the solitary figure of Helena on whom the pathos of the love-lorn and the motif of love's unreason and fickleness are concentrated. In T.N. the first part of the long scene III.iv expands from a duet Olivia-Maria to a trio figure with Malvolio's entry; then it contracts for a time to the single figure of Malvolio in whose soliloquy the social satire is concentrated. The second part expands from quartets to a quintet - Toby-Andrew-Fabian-Viola-Antonio - and finally, with the arrival of the officers, to a septet and the ritual of the arrest. Thereafter the play contracts to a quartet from which Viola detaches herself, so that during a short soliloquy the play concentrates on her alone to point the mistaken-identity theme and its possible solution. Examples from other plays seem to be less effective - more contrived or less conclusive. T. of S. IV.i builds up to the romp of the feeding sequence (octet at least - six servants with Petruchio and Katherine) before contracting to the main duo figure, modulating to the sestet of servants, and suddenly with Petruchio's re-appearance concentrating on a single figure to outline the method of the taming and draw the moral. The example from M.A. has an interesting dramatic shape: in the ball scene there is a build-up to the octet figure for the dance, then a contraction to the trio Don John-Borachio-Claudio leading to concentration on the single figure of Claudio expressing the jealousy-suspicion theme later to be taken up. But the scene does not end here: there is expansion to a duo figure Benedick-Claudio, then contraction again to a mono-figure

Benedick on whom the lighter, comic-satirical theme is concentrated, before the scene again expands into quartet figures and builds up to the ritual of betrothal and the projected plan against Beatrice and Benedick. Although the concentration on the jealousy-suspicion theme is effectively placed before the betrothal, this scene has too many modulations from comedy to melodrama and back for the use of the mono-figure to be effective here.

Four plays have examples of repetition of the mono-figure for the apparent purpose of patterning. The best example is in M.W. when contraction to the duet Falstaff-Ford and finally to the solitary figure of Ford occurring at the end of both II.ii and III.v suggests effective conclusions to the first and second movements. In L.L.L. contraction to the figure of Armado at the end of I.ii is balanced by contraction to the figure of Berowne at the end of III.i to throw up the satire on love and the oath. Similarly in M.N.D. contraction to the figure of Helena deserted by her lover at the end of I.i is balanced by contraction to the figure of Hermia deserted by her lover at the end of the second act - to bring out the theme of love-confusion. These balancing uses of the device in L.L.L. and M.N.D., occurring within the first part of the plays, suggest the patterning of a first movement. In A.Y.L.I. the first scene ends on the solitary figure of Oliver planning evil on his brother, and this ending is balanced by the solitary figure of Orlando at the end of the following scene echoing the brother-tyranny theme from the victim's point of view. If these endings are taken in conjunction with Orlando's opening monologue of resentment and rebellion, a strong sense of thematic patterning seems to emerge in these first two scenes. In the eavesdropping scenes of M.A. II.iii and III.i there is a similar balance: II.iii

contracts from the quartet three against one (Pedro-Claudio-Leonato v. Benedick) - to the figure of Benedick to point both the humour and the satire of the situation; III.i contracts from the trio - two-against-one (Ursula-Hero v. Beatrice) - to the figure of Beatrice, for the same purpose. In addition there is the contrast between Benedick's rhetorical prose and Beatrice's gentler lyricism.

Strictly speaking there is no such use of the mono-figure device in either W.T. or M. of V. The nearest we get to it in W.T. is scene II.iii which begins with a soliloquy by the brooding figure of Leontes, expands to a quintet and a quartet (Paulina-Antigonus-two lords v. Leontes) marking the ritual - the taking of the oath by Antigonus - before contracting to the figure of Leontes. The soliloquy is used here with the opening mono-figure but not with the closing mono-figure. The nearest we get to the device in M. of V. is in I.III where the dialogue picks out and isolates Shylock from Antonio and Bassanio, in II.v where Shylock giving Jessica instructions is again felt by the brooding nature of his speeches to be isolated, and in the Gaoler scene III.iii where the figure of Shylock bent on revenge is contrasted with the patient resigned figure of Antonio.

Summary

'Narrowing-down' or mono-figure technique would appear therefore to have two main purposes or uses. The first is so to shape a scene by an expansion and contraction of grouping as to concentrate at the end on a figure representing or expressing some aspect of the theme. The best examples of this use are to be found in the satire-romances where the technique would seem to compensate for the lack of dramatic shape otherwise. The second purpose in using the 'narrowing-down' device is to pattern the play by means of repetition - contrasting one

mono-figure ending with another. Examples of this use are to be found in two of the comedy-farces, M.W. and L.L.L., and in two of the satire-romances M.N.D. and A.Y.L.I., as well as in M.A. A less clear-cut version of the device is to be found in two of the comedy-melodramas - M. of V. and W.T. - where there is isolation of a figure within a group rather than concentration on a solitary figure.

The Mono-Figure and Choric Comment

There are points in the ten comedies at which the mono-figure is used to establish contact between a character and the audience, sometimes for purely comic purposes, sometimes for choric purposes - to interpret the play, to comment on its meaning or moral, to mark a stage in the plot, to guy a theatrical convention, to make a direct appeal to the audience.

The most obvious form is the solo performance by a clown. In L.L.L. III.i Costard projects the theme of extravagance in language right into the audience with his revue act on the word 'remuneration' in which he acts out a kind of shopping scene. Similarly Launcelot Gobbo in M. of V. II.ii, in acting out a scene between his conscience and the devil on the subject of deserting Shylock, is projecting the Shylock theme directly into the audience. Autolycus in W.T. IV.ii (iii) establishes rapport in two ways: he sings a bawdy vagabond song, and then frankly describes to the audience his particular brand of roguery. Grumio in T. of S. IV.i is more of a comic chorus commenting on what has happened and what is about to happen.

Closer rapport with the audience in the sense of enabling them to share with the actors the secrets of the play is established by certain leading characters in what appear to be more definitely choric comments. Thus Petruchio in T. of S. II.i, left alone for a time before Katherine

is sent to join him, speaks a soliloquy that must bring the audience to a strong sense of anticipation and participation: he declares his intention to "woo her with some spirit when she comes", and goes on with great zest to describe his wooing and taming technique. His last words could almost be a prompt from the audience: "But heere she comes, and now Petruchio speake". Berowne in his soliloquy at the end of III.i L.L.L., in a spirit of self-criticism, comments on the absurdity of his position: he, the arch-critic and sceptic on love, is himself in love. As Traversi puts it, he is one of those Shakespearean characters "who live at once inside and outside their respective dramatic actions".[1] This is a point at which he steps outside the action to satirise himself to the audience.

Five examples of choric comment seem more straightforward. The example from W.T. illustrates the most direct use of the device: Time, the Chorus, appears at the beginning of Act Four to intimate directly to the audience the passage of sixteen years, the course of the action, and the change in place. He also forms part of the modulating process from quasi-tragedy to pastoral.[2] In A.Y.L.I., at the end of the first scene, Oliver frankly presents to the audience his plans for destroying Orlando; and at the end of the second scene Orlando briefly sounds both the tyranny theme and the love theme. In T.N., at the end of II.ii, Viola comments on the confused love situation that has developed, imparting something of her enjoyment of the incongruity to the audience; and at the end of III.iv, after Antonio has mistaken her for Sebastian, she interprets to the audience the development of the mistaken-identity theme, while expressing her own feeling of hope. In M.N.D. Puck, in looking in unseen at the mechanicals' rehearsal in III.i, identifies

1. Shakespeare: The Early Comedies, 1960, pp. 33-34.
2. See pp. 75-76.

himself with the audience before he takes part in the proceedings: "Ile be an auditor"; but at the end of III.ii, when he has brought the quartet together and arranged for their proper coupling, he is both manipulator and chorus, emphasising the natural order that will result from his actions. With this can be grouped Prospero's choric comments on the development of the Ferdinand-Miranda courtship in Temp. I.ii and III.i, on the Caliban conspiracy in IV.i, on the demoralised state of the Alonso group in III.iii and V.i, and on his controlling power at the end of IV.i and beginning of V.i. His long soliloquy on giving up his power (V.i) has also a choric effect: he steps outside the action here, but the solemnity of the tone would prevent the kind of rapport possible in more broadly comic plays.

Falstaff describing to Ford his buck-basket experiences in M.W. III.v and Bottom soliloquising on his dream in M.N.D. IV.i represent another kind of choric comment - a comment the core of which is the comic reaction of the actor to an episode already staged or reported. It is by means of the frankness and the elaboration of this comic reaction, as well as the rhythmic pattern by which it is expressed, that rapport with the audience is established. Perhaps Ford's furious comments at the end of the two Falstaff-Brook interviews (M.W. II.ii and III.v) have similar qualities of audience-rapport, despite the stronger emotional background. Certainly Caliban's soliloquy at the opening of II.ii Temp. and Shylock's brooding in M. of V. II.v, half to Jessica, half to himself, seem to have too much latent pathos and personal emotion to be considered true choric comments.

A more subtle form of choric comment in which Shakespeare seems to be guying an aspect of stage convention or his own technique, or sharpening the satire, is exemplified in three of the plays. In

T. of S., at the end of I.i, after the staging of the first scene of the play proper, with its stilted language and emphasis on the conventional Bianca-Lucentio plot, the dialogue passes to the stage audience on the balcony. Sly, torn between the need to be polite and the need to express frankly his own reaction to the play, utters a line that might well reflect the opinion of the real audience: "Tis a verie excellent peece of worke, madame Ladie: would 'twere done". Similarly, at the end of the farcical scene L.L.L. V.i, in which the satire on the extravagant use of language reaches its highest point, Dull, when told by Holofernes he has "spoken no word all this while", gives the brief reply that possibly reflects the feeling of the real audience: "Nor vnderstood none neither sir". The best example is to be found in M.A. at the beginning of the first eavesdropping scene II.iii, where Benedick, the arch sceptic on love, falls a ready victim to the trick played by Pedro, Claudio and Leonato. Benedick's capitulation to the idea that he must requite Beatrice's love is so swift, naive and complete that one immediately suspects a deliberate guying of the situation or a sharpening of the satire. His first words have an immediate appeal because of their great comic irony: "This can be no tricke, the conference was sadly borne".

Of the ten plays only three have epilogues - M.N.D., A.Y.L.I. and Temp.; two others L.L.L. and T.N. have songs as formal conclusions. Epilogues are perhaps the most conventional form of choric comment: a player steps forward at the end of the play to make a direct appeal to the audience for applause. It is interesting to note however how a characteristic aspect of the style of the play and a central situation or motif become part of the appeal. In A.Y.L.I. the balanced rhetorical prose style that featured in the duologues between Orlando

and Rosalind is used in the epilogue; and alongside the trick of disarming criticism by speaking modestly of the play, there is exploitation both of the love motif and the triple masquerade in order to establish the closest rapport with the audience. Similarly in M.N.D. the octosyllabics used by the fairies are used in the epilogue by Puck; there is a modest and apologetic note; and use is made of the dream motif in the appeal for pardon. There is a naive charm about these two epilogues that brings player and audience together. The epilogue in Temp. is not so appropriately presented: the octosyllabics come strangely from the mouth of one who has played Prospero; but there is an admission of the dissolution of the play-world and a return to the real world: the magician can no longer command his spirits and his art. It is perhaps in this admission that the appeal to the audience lies.

In contrast to the direct style of the epilogues, the concluding songs in L.L.L. and T.N. have a cold, oblique quality. Certainly Feste's song reflects the darker colour of the melancholy and the satiric, but only at the very end is there an address to the audience - a rather perfunctory reference to the end of the play and a promise "to please you every day". In L.L.L., after the two lyrics in realist vein, there is a brief interpretative commentary for the audience: "The words of Mercury are harsh after the songs of Apollo".

It will be noticed that Shakespeare appears to use the choric device to satirise a convention or style or even his own technique. We have seen this in the comments of Sly in T. of S., of Dull in L.L.L. and of Benedick in M.A. There is admission of the shortcomings of the plays in the epilogues too, although this may be purely formal. On the other hand, when he makes Rosalind say in the A.Y.L.I. epilogue

"It is not the fashion to see the Ladie the Epilogue", Shakespeare seems to be deliberately drawing the attention of the audience to his lack of conformity to conventional patterns. Near the end of L.L.L. Berowne utters lines that have both a choric quality and a frank admission of non-conformity to standard comic pattern:

> Our wooing doth not end like an old Play:
> Iacke hath not Gill . . .

These would appear to be expressions of Shakespeare's awareness of dramatic conventions and his own deliberate non-conformity.

Summary

Choric passages may take the form of solo performances by clowns on relevant motifs, self-conscious or self-critical comments by main actors on their plans and actions, straightforward commentary on the course of the action, deliberate guying or satirising of a convention or situation, direct appeal to the audience, drawing attention to deliberate departures from dramatic conventions. It will be noticed that in all these uses of the choric element there is some degree of rapport with the audience; sometimes the player identifies himself with the audience;[1] sometimes he steps completely out of the play to make his comment; but all the time underlying the choric convention there is a playing with and an awareness of the divisions between the world of the theatre and that of reality.[2]

Final Sestet and Octet Groupings: Balletic Element

In concluding scenes of ritual and pageantry Shakespeare shows a

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1. Margaret Webster, Shakespeare To-day, 1957, p. 65, makes the point that in the Elizabethan theatre the actor "played with, almost from, the audience, not merely at it".

2. S. L. Bethell in Shakespeare and the Popular Tradition, 1944, pp. 31-41, deals with this subject at some length.

fondness for a re-grouping harmoniously into couples to form sestets or octets. In M.W. the eloping couple Fenton and Anne return to restore harmony and complete the sestet with the Pages and the Fords, leaving Falstaff as the odd man out. In the T. of S. finale there is a break-up of the sestet so that the demonstration of Katherine's taming may be the more effective; and at the end the sestet is divided into quartet and duo - Bianca-Lucentio, Widow-Hortensio v. Katherine-Petruchio - to emphasise Petruchio's (and Katherine's) triumph. In the M. of V. finale too a break-up occurs (the quarrel about the rings) before the final grouping into three couples - Portia-Bassanio, Gratiano-Nerissa, Lorenzo-Jessica, with Antonio as the odd man out. In the M.N.D. finale the grouping into couples Theseus-Hippolyta, Lysander-Hermia, Demetrius-Helena has already been completed: the sestet is purely a formal symbol of harmony here. In the A.Y.L.I. finale we have a gradual build-up into the four couples of the octet Rosalind-Orlando, Celia-Oliver, Phoebe-Silvius, Audrey-Touchstone, to illustrate the marriage theme, with Jaques as the commentator and the odd man out. In L.L.L. the final re-formation of the octet in the new atmosphere of realism is marked balletically by passing the dialogue round each couple in turn. The one weak action in the finale of W.T. - the awkward move to couple Paulina with Camillo - could be interpreted as a straining to complete the sestet figure, although the final picture is of the trio Leontes-Hermione-Polixenes ("What? Looke upon my Brother: both your pardons"). T.N. and M.A. both finish on quartet groupings divided into couples to illustrate the harmony that has been reached, but with something more than a glance at the odd man out - Malvolio, Pedro. In all these nine plays the final grouping into couples forming octet,

sestet, or quartet is to illustrate harmony and the supremacy of the love interest. Of Temp. alone the same cannot be said: the group Antonio-Sebastian, Alonso-Gonzalo, Ferdinand-Miranda, perhaps with Adrian and Francisco to form an octet, is hardly a homogeneous one, although there is a great deal to be said for the idea of Prospero as the odd man out.

Finally, in two of the plays, L.L.L. and M.A., the octet figure is used balletically to suggest movement of four couples prior to a dance. This happens in the Russian masque in IV.ii L.L.L. although the couples are wrongly paired and the dance does not take place; it also happens in M.A. - the ball scene II.i - where four couples prepare for and perform a dance. The octet figure is clearly indicated in both plays by the movement of the dialogue from one couple to the next until the formation is complete.

Summary

As is to be expected in comedy, the marriage theme dominates the grouping at the end of almost all of these plays. An octet or a sestet (less frequently a quartet) emerges from the action and dialogue of the finale; it is usually broken into couples and sometimes accompanied by the lone figure of the misfit or the odd man out. In two of the plays the octet figure is used balletically to suggest movement more akin to that of the dance than of a play; and to these examples from L.L.L. and M.A. should be added the balletic movements of the lovers in III.ii M.N.D.

Ritual and Showpiece: Statuary and Dumb Show

The ten comedies contain many examples of ritual acts - pieces of ceremony depending as much on the visual and demonstrational as on the oral aspect, obviously with the purpose of theatrically illustrating a

motif or theme. The piece of ritual most frequently staged is that of betrothal or marriage ceremony. In Temp. the betrothal of Ferdinand and Miranda is three times enacted or confirmed - in III.i, IV.i and V.i; in M.A. there are betrothals near the beginning II.i and at the end of the play V.iv; in T. of S. Baptista performs the ceremony of betrothal between Katherine and Petruchio in II.i. In W.T. IV.iii(iv) the shepherd is about to perform the ceremony for Florizel and Perdita when he is interrupted by Polixenes. In the T.N. and L.L.L. finales the betrothal ritual is more lightly suggested; but in M. of V. it is more effectively staged as the culmination of the Bassanio-casket ritual III.ii. In T. of S. III.ii the wedding ceremony is reported: only the procession and pageantry are enacted. Similarly in the M.N.D. finale, only the wedding procession is staged; but in M.A. IV.i and in the A.Y.L.I. finale forms of marriage ceremony are directly and elaborately staged. This aspect of Shakespearean comedy is a link with the origins and earliest forms of comedy.

Ritual in Shakespearean comedy seems to have four uses or purposes. The first seems to be to give added dramatic power to the great climaxes - particularly in the comedy-melodramas. M. of V. and W.T. use the ceremonial of a trial to help to build up to the climax - the presence of a presiding duke as judge and a lawyer specially called in, the swearing-in of messengers and the public reading of an oracle's pronouncement. In M.A. the ritual of a chapel wedding is dramatically interrupted, and other rituals - those of rejection and catechising - are substituted. In T.N. the ceremony of arrest is used to bring about the climax in III.iv.

Secondly ritual seems to be used in the midst of the bustle of farce, melodrama, satire, rejoicing, to steady the pace or restore

balance. In T. of S. II.i, in the midst of the first Petruchio-Katherine furore, Baptista performs an act of betrothal; and in V.i the farce is interrupted by the return of the eloping couple Bianca and Lucentio formally to ask forgiveness. In the M.W. finale, at the end of the unwinding of the farce, comes a similar piece of ritual with the return of Anne and Fenton. In the first scene of L.L.L., despite his objections, Berowne completes the ceremony of writing his name "to the laws at large". In M.A. II.i the melodramatic intrigue is momentarily dispelled by the actions of Pedro and Leonato in presenting Hero to Claudio as his affianced bride. In W.T. the tempestuous atmosphere of II.iii is steadied by three pieces of ritual - Paulina's laying of the baby at the feet of Leontes, the lords' plea for mercy for the child, and Antigonus' taking of the oath. In M.A. V.iii (the monument scene) the ritual of mourning and penitence comes as a contrast to the more bustling scenes. In A.Y.L.I. the pace of the Orlando-Ganymede masquerade in IV.i is held up briefly by the ritual of the mock-marriage ceremony.

The third purpose of ritual seems to be to embellish the play or to emphasise its more light-hearted element. There are for example the dance sequences in L.L.L. V.ii, in M.A. II.i and V.iv, in W.T. IV.iii(iv), and in Temp. IV.i. There are the lesson scenes - the Latin-grammar scene in M.W. IV.i, and the Latin-music scene in T. of S. III.i. Finally there are the fairy scenes in the M.W. and M.N.D. finales - the first used farcically, the second more seriously linked to the theme.

Fourthly, ritual used at the end of certain plays has something of the quality of a showpiece illuminating the main theme. T. of S. presents formally a demonstration of Katherine's taming; W.T. stages

the mystic ritual of Hermione's return to life; Temp. presents the Miranda-Ferdinand chess showpiece; L.L.L. produces the black figure of Mercade to change the atmosphere from farce to near-tragedy; M.A. lightly stages Hero's 'return'; A.Y.L.I. has the ritual of the Hymen masque; and T.N. has Feste's pointed demonstration round the frustrated figure of Malvolio.

In some of these plays showpiece technique is used to enable a key character to comment on other characters grouped as statuary or remaining momentarily silent. Thus in the T. of S. finale Katherine in her final speech refers directly to the Widow and Bianca, just as Berowne in IV.iii L.L.L. refers directly to his three companions in his speech on the power of love; and these speeches seem to call for movement near or round the group addressed. At the end of A.Y.L.I. this technique is used twice - first by Hymen as he joins each couple in wedlock in turn and then by Jaques as he comments on each couple in turn. Here again some kind of movement round the couples would seem to be indicated. In M.N.D. the technique is used in that sequence of IV.i where Oberon and Puck watch the sleeping figures while Oberon describes the resolution of the fairy quarrel. In Temp. the technique is most obviously used - first of all at the end of the harpy scene III.iii where Prospero comments on the spell-bound Alonso group in their "fits" and "distractions", and finally in the last scene where the group enter the magic circle "and there stand charm'd" (F.s.d.) while Prospero reconstructs the story by commenting on the part each played. Here again some kind of movement round the group emerges in production. The most striking example of the use of a 'statuary' effect is however in the W.T. finale where Hermione is revealed as a statue and the dialogue and action are concentrated

round about her. In all these instances the figure or group seems to be placed prominently on the stage and any movements of the key character or characters would be designed to help the dialogue to throw emphasis on the statuary.

In four of the plays another kind of technique is used whereby a description or commentary is given from one part of the stage of actions in dumb show going on in another. In other words the silent characters act out the commentary as it is being spoken. In T. of S. I.i.69-71, for example, Katherine and Bianca are presumably expected to act out the descriptions of their characters and actions given by Lucentio and Tranio; and in L.L.L. II.i movement by the women would be designed to concentrate attention on each of thethree in turn as she is being discussed by people on the other side of the stage. In M.N.D. V.i at the beginning of the Interlude Quince introducing the 'characters' runs through the story, and this summary may have been intended to accompany a preliminary dumb show of the action. Finally in Temp. III.iii we have at the beginning of the harpy scene the sequence where "severall strange shapes" appear with the banquet and enact a dumb show of invitation while Alonso and his courtiers comment on their actions and appearance.

Summary

In considering these ten comedies then we are constantly reminded of the visual aspects of theatre. The ritual of betrothal or marriage frequently occurs; and ritual acts seem to be used for four different purposes - to highlight a climax, to steady pace or restore balance, to embellish, to illumine the main theme of the play. A showpiece can also take the form of an immobile figure or group of figures on whom attention is concentrated by means of commentary and

movement by another character. Showpieces can also take the form of a dumb show in which the actions described by an observer or observers are silently performed by a group prominently placed.

Lyricism and the Flow Inward

At certain points in these plays external action and character development seem to be suspended while the imaginative power of the poetry directs the rhythm inwards to intensify feeling, deepen or enrich the imaginative background of the play, make a commentary, or express a philosophy of life. The result is a lyrical intensification and/or a universalising of the theme.

M.N.D. is frequently enriched and deepened in this way: in II.i Puck, Oberon, and particularly Titania, are given lyrical passages that take us imaginatively deeper into the fairy background than we could go by theatrical action; in III.ii the poetry of Helena's speech about her friendship with Hermia takes us backward in time and thus imaginatively extends the background of their story; and in IV.i Oberon takes us behind the scenes to present lyrically a climax that is never staged - Titania's surrender of the Indian boy. In T.N. Viola in the guise of a boy has little opportunity to express her feelings directly, but she takes advantage of the power of lyricism in I.v and II.iv to express her own feelings about love and about Orsino and to intensify the love motif of the play. In the Bassanio-casket scene M. of V. III.ii Portia lyrically expresses her feelings more directly - especially after Bassanio's choice, although in the earlier passage she shows a tendency to universalise the theme. In L.L.L. Berowne's eloquent speech on the power of love in IV.iii seems to be an intensification of the theme and an enrichment of the

aesthetic and intellectual background rather than mere moralising. On the other hand, the stark lyrical expressions uttered by Leontes in W.T. V.i as he remembers Hermione intensify personal feeling and the theme of penitence. A similar stark staccato style of lyricism characterises Paulina's language as she manipulates Hermione's return to life in W.T. V.iii. Even in plays not remarkable for their poetic power this tendency can be traced: in T. of S. Katherine's final speech in the finale, going beyond her taming to express a civilised attitude to marriage, extends the background of what is sometimes regarded merely as a rough play; and in M.W. Mistress Page's passage in IV.i on the folk-lore and superstition surrounding the story of Herne the Hunter momentarily adds a dimension to what is for the most part merely a play of bourgeois realism.

These are what I would call examples of intensification or deepening of feeling or background. A second set exemplify the power of the verse to make a commentary on life or universalise a motif or theme. A.Y.L.I. affords a contrast to M.N.D. in this respect; for the most memorable outbursts of lyricism in A.Y.L.I. are commentaries on some aspect of life, whereas lyricism in M.N.D., as we have seen, is used to deepen the theme or background. In II.i A.Y.L.I., when the duke makes out a case for preferring the life of nature to that of the court, he is universalising a motif of the play. Elsewhere A.Y.L.I. seems to break out lyrically into commentaries on life or justifications for views held: Adam's speech to Orlando on loyalty in service II.iii is a contrast to Jaques' cynical but better-known outburst on the seven ages in II.vii, and a contrast too to his justification for social satire earlier in the same scene. L.L.L. begins with a lyrical flourish on the fame that will accrue as a

result of giving up the world's desires, and against this viewpoint the Princess in IV.i comments critically on the opportunities and crimes that go with the hunting of fame. In M. of V. III.ii, before making his choice, Bassanio universalises the theme of outward shows, and this lyrical generalisation leads directly to its practical application - the choosing of the leaden casket. In the trial scene of M. of V. Portia suddenly takes the theme of mercy out of its narrow context in the play to demonstrate its civilising and religious power. In two plays, M.A. and M.N.D., not remarkable otherwise for serious reflection on life, there occur two lyrical commentaries - in M.A. IV.i where the Friar philosophically justifies his plan to withdraw Hero for a time from the world, and at the beginning of M.N.D. V.i where Theseus comments on the imaginative power of the lunatic, the lover and the poet. Perhaps the greatest lyrical commentaries on life are to be found in Temp. - particularly after the masque in IV.i where Prospero describes the transience of earthly things, and near the beginning of the finale where he describes his, and by extension the artist's or the scientist's power over nature.

Finally Shakespeare seems sometimes to use his outburst of lyricism and the flow inward purely for aesthetic or mystic purposes - to express the sheer beauty of life and nature. For example, in M.N.D. II.i, Oberon describes the origin of the magic herb love-in-idleness; and in Temp. III.ii Caliban sings the mystery of the music of the isle. In two plays M.N.D. and T.N. this lyricising on nature or on the mystery of things takes the edge off the absurdity of a theatrical situation - in the Titania-Bottom scenes in M.N.D. III.i and IV.i and in the Sebastian-Olivia scenes in T.N. IV.i and IV.iii.

Summary

At certain points these plays are enriched by the imaginative power of the verse with certain effects or results. The first of these is intensification or deepening of the theme or background; the second is the universalising of a theme or a commentary on life; and the third is merely the expression of the beauty and mystery of things.

# CHAPTER SIX

## I. FEATURES OF THE ELIZABETHAN STAGE SUGGESTED BY THE TEN PLAYS

### Points of Entry and Exit

In certain plays - T. of S., L.L.L., M.N.D., A.Y.L.I., T.N. and perhaps also M.W. - there are references to or indications of the use of two doors. It may be that these doors were angled or set obliquely to make them prominent,[1] for they appear to have been used as a clearly visible part of the stage in T. of S. I.ii and V.i, and perhaps also in L.L.L. II.i and V.ii.[2] In M.N.D. II.i.60 and in T.N. II.ii the doors were apparently important for pageantry and dramatic encounters: they were used for simultaneous entry by two separate groups or characters - the meeting of Titania and Oberon with their trains, and the meeting of Viola and Malvolio.[3] One may assume that these were the normal points of entry; but it is clear that appearances were also made in two other places. The first is the balcony: in T. of S. the second induction scene is played aloft, and in V.i the pedant appears at a window; in Temp. III.iii Prospero enters on the top (F.s.d.); and in M. of V. II.vi Jessica uses the balcony - Iessica aboue (F.s.d.). Prospero's appearance may even have been on the third level as J. C. Adams

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1. Perhaps in accordance with the hexagonal shape of the theatre. See Introductory Chapter, p. xvi.

2. See Chapter One, pp. 42-43.

3. See Chapter Three, pp. 138-139. It is possible that the s.d. in M.N.D. applied originally to a first performance in a private house. See W. W. Greg, The Editorial Problem in Shakespeare, 1954, p. 124.

postulates.[1] The second place seems to have been more a point of discovery or a hiding-place: in M.W. III.iii Falstaff hides behind the arras and re-appears from behind it; in W.T. V.iii Hermione is revealed as a statue; In Temp. V.i Ferdinand and Miranda are revealed playing at chess; and in M.N.D. III.i there is the hawthorn brake which Bottom enters and out of which he makes his spectacular re-appearance. The most obvious location of this point of entry would be in the centre of the tiring-house wall - the traditional position of the 'inner stage' or 'inset', although Richard Hosley in an article[2] puts forward the idea that either of the two doors as pictured in the De Witt drawing or 'a presumptive third door' could have been kept open and the aperture hung with a curtain to form a discovery place.

According to the Hotson theory, presumably simultaneous entries could have been made from below at the opposite ends of the stage; balcony entries or appearances could have been staged on the second level of one of the 'houses'; and discovery scenes presented on the first level by opening the curtain. Simultaneous entries from below might have been effective enough on such a stage; but neither balcony appearances from the side of the stage nor those important discovery acts just mentioned would have been so effective visually and pleasing aesthetically at a 'side-house' as at a centre point on the stage.

Experience in producing the ten comedies points to the need for the visually effective staging of the ceremonial entries and the

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1. See Introductory Chapter, p. xv.

2. 'The Discovery Space in Shakespeare's Globe', S.S.12, 1959, p. 35.

arranging of prominent, dignified positions for kings, dukes or judges. In M. of V. II.i there is the ceremonial entry of Morocco and his followers; in A.Y.L.I. I.ii there is a similar entry of Duke Frederick and his suite. In M. of V. IV.i and W.T. III.ii the atmosphere of a court of law is the better suggested by a dignified position for the Duke of Venice and Leontes respectively. In the formal entries in the Russian masque in L.L.L. V.ii and in the ball scene in M.A. II.i, as well as in the ceremonial opening to the finale of T. of S. (V.ii), some kind of prominent entry position seems also required. In fact in the finales generally, with their expanding movement and formal gathering of the main characters, a centre entry point with décor to match the dignity and formality might well have been used. One thinks particularly of the final scenes in M.N.D., A.Y.L.I., T.N., M.A., and M. of V., with their pageantry and symmetrical build-up. One thinks also of Mercade's entry interrupting the pageant in V.ii L.L.L. This entry depends primarily so much on the visual that one is tempted to believe the centrepiece might have been used to 'frame him' for a few seconds before he moves forward and speaks his lines. Malvolio's final entry in the finale of T.N. would also have gained in dramatic power if made by way of such a centrepiece. All these needs could have been met by either some kind of inner stage as postulated by J. C. Adams[1] or a specially designed, specially decorated structure set against the tiring-house wall as described in recent works by Hodges and Southern[2]. This kind of setting would have been in

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1. See Introductory Chapter, p. xii.

2. See Introductory Chapter, pp. xiii-xiv.

keeping with Thomas Nashe's 'stately furnished Scene".[1]

Lastly, in at least two of the plays, there appears to be a need for the kind of entry or exit that involves either a long approach or a movement across the stage. In Chapter Two, p. 94, I referred to M.A. III.i where Beatrice is seen by Hero and Margaret approaching the main part of the stage from a distance; and I suggested that in the Elizabethan stage an entry across the yard as postulated by Allardyce Nicoll and Irwin Smith[2] would have been effective, although not supported by any s.d. in the Folio. Similar entries to and from the yard would also have been effective in the finale of M.W. where there is a series of movements across and off the stage as each suitor moves off with a 'fairy' (the Q. s.d. uses the words 'one way' and 'another way').[3] This kind of entry from the yard may only have had 'stunt value' as Hodges has suggested;[4] but I have noticed both in productions in the Assembly Hall, Edinburgh, and in my own productions how effective occasional entries down the aisle can be in making the audience feel they are in the midst of the action In producing the plays I found it gave piquancy to certain comic scenes and movement to certain processional scenes to arrange entries down through the audience. The Caliban group in II.ii and III.ii Temp., the Clown and Autolycus in III.iii and IV.ii(iii) W.T., the players in T. of S. Induction II, and the court party in II.i and III.iii Temp. - all these were given entries down the aisles, generally accompanied by thematic music.

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1. See Hodges, The Globe Restored, 1953, p. 68.
2. See Introductory Chapter, p. ix and p. xvi.
3. See Chapter One, p. 45.
4. See S.S.12, 1959, p. 55, footnote 2.

In moving from one platform to another, players in mediaeval Mysteries must have established the same kind of close contact with the audience;[1] and it is possible that this tradition was continued by having occasional entries by the yard in the Elizabethan theatre.

Summary

Experience in staging the ten comedies seems to confirm certain postulated features of the Elizabethan stage - the two doors, a balcony, and some kind of discovery space or inner stage. It is possible that this discovery space served also as a ceremonial point of entry and exit, and took the form of a specially designed structure set against the tiring-house wall. There are points in the plays at which entries and exits may have been by way of the yard. On the stage postulated by Leslie Hotson, with its transverse axis, it would have been difficult to present discovery scenes visually effective to both sides of the stage.

Division of the Stage: 'Multiple Stage'

J. L. Styan at the beginning of his article 'The Actor at the Foot of Shakespeare's Platform'[2] reminds us of the wide and deep platform of the Elizabethan theatre by quoting from the contract for The Fortune: ". . . in length Fortie and Three Foote of lawfull assize and in breadth to extend to the middle of the yarde". An examination of the ten plays shows how Shakespeare exploited this wide and deep platform for dramatic effect in dividing his stage so that actions went on simultaneously or successively in two or more

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1. This movement from one platform to another through the audience was exemplified in E. Martin Browne's production of the Mystery cycle Ludus Coventriae in the ruins of Coventry Cathedral in 1962.

2. S.S.12, 1959, p. 56.

areas. It is in this sense that one may speak of Shakespeare's multiple stage.[1]

On rare occasions the division is into four areas as in the dance sequences in L.L.L. V.ii and M.A. II.i, where the dialogue picking up each of four couples in turn seems to distribute them at four different parts of the stage. In T. of S. there is division into three areas in I.i where the main action involving Baptista and his two daughters is overlooked by the stage audience in the balcony and by Lucentio and Tranio 'standing aside'. In the M. of V. trial scene, IV.i, too, three areas would appear to be used: the area where the duke is seated and where dialogue or business goes on between him and Nerissa and Portia, the side or periphery where there are asides or snatches of dialogue between Gratiano and Shylock and between Bassanio and Antonio, and the main acting area where the Portia-Shylock debate is stated. For the most part however the division is a two-fold one and seems to have been designed to produce certain effects. Sometimes the technique is used to make the play more fluid by passing the dialogue from one group or one theme to another: thus the Ford theme and the Caius-Evans subtheme are presented side by side in M.W. II.i; in the M. of V. finale (V.i.88) the dialogue leaves Lorenzo and Jessica to pick up Portia and Nerissa as they enter; and in T.N. III.iv (415, 421) the dialogue passes from the Toby group to Viola soliloquising and back again to the Toby group at the end of the scene. Sometimes the division of the stage in this way gives a sharp, pictorial,

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1. - as distinct from multiple setting or décor simultané. which is dealt with later in this Chapter, pp. 252-255.

three-dimensional quality to the scene: in L.L.L. II.i the dialogue between Boyet and each of the three men in turn throws the limelight on each of the three women in turn as they move appropriately on the other side of the stage; and in W.T. II.i the domestic group Hermione-Mamillius forms a striking contrast to Leontes as he delivers his passionate 'spider' speech from another part of the stage. More frequently however the two-fold division is used to enable one group or character to observe another: in M.A. III.iii. where the watch listen to and prepare to arrest Borachio and Conrade, the technique is used to great dramatic and homorous effect; in A.Y.L.I. III.v, where Silvius and Phoebe are watched by Rosalind and Celia, it is used to heighten the pathos and the satire; in W.T. I.ii, where Leontes watches and comments on Hermione and Polixenes, and in Temp. I.ii and III.i, where Prospero supervises the Ferdinand-Miranda love affair, it is used to deepen and intensify the emotion portrayed. Where commentary is made by the watcher, his best position would be on the skirts or periphery of the stage, 'at the foot of the platform,' as J. L. Styan puts it. Otherwise an effective picture would be gained by placing the manipulator on the balcony or just in front of the tiring-house wall.

A more formal, more obvious division of the stage occurs when an interlude or masque is presented before a stage audience; and here an open stage of the kind depicted in the Swan drawing seems better suited to bring about rapport between players and audience than either the picture-frame or the transverse-axis stage. Where the playwright would want to identify a stage audience with the actual audience, as in the interlude in the M.N.D. finale and the

pageant in the L.L.L. finale, he would tend to place his stage audience on the periphery or on the skirts of the platform, so that emphasis would be on the satirical comments rather than on the dialogue and action of the interlude taking place in the main acting area. Although there is in Temp. IV.i (the masque scene) not so much peripheral commentary by Ferdinand, Miranda and Prospero, a similar division of the stage, with the goddesses performing in the main acting area and the stage audience nearer the real audience, would be effective in 'distancing' or stressing the artificiality and formality of the masque.

On a stage such as Hotson envisages this division into two or more groups could of course be shown; but it seems to me that a stage with a transverse axis is at a disadvantage in presenting the kind of scene I have been describing precisely because it would be difficult, if not impossible, to suggest pictorial grouping in depth[1] such as seems to be demanded by the text.

Summary

In all ten plays there are examples of the division of the stage so that actions could go on simultaneously or successively in two or more areas. This technique makes the play more fluid, gives it a pictorial, three-dimensional quality, and by enabling one character or group to observe another, heightens the drama, comedy or satire.

In this use of the multiple stage, rapport is enhanced by placing the commenting observer on the periphery. In scenes where interludes are presented and a similar arrangement is made, a stage audience becomes identified with the real audience, so that the

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1. See Hotson, Shakespeare's Wooden O, 1960, p. 282.

observed interlude, presented farther away in the main acting area, is 'distanced' and thus gains in farcical or symbolical power.

Specific Areas: Eavesdropping Scenes

This survey of Shakespeare's multiple stage suggeste at least three specific areas - the periphery or skirts of the stage where soliloquies or asides by watching characters could be delivered, the main acting area for more formal dramatic action and speech, and the balcony for other observers. References to hiding behind the arras (M.W. III.iii), entering a brake (M.N.D. III.i), pulling a curtain to reveal a figure or figures (W.T. V.iii and Temp. V.i), or pulling a curtain to reveal an important stage prop (the caskets in M. of V. II.vii and II.ix) suggest a fourth area sometimes called a discovery space or inner stage and presumably situated at, in front of, or behind the tiring-house wall. A fifth area is suggested by references in M.A. III.iii and M. of V. II.vi to the penthouse which apparently covered part of the Elizabethan stage.[1] This may be taken as a reference to areas on either side of the stage just under the penthouse near the pillars supporting the stage roof.[2]

The eavesdropping scenes would obviously have exploited some of these areas. In the simplest form where the eavesdropper is a manipulator and for the most part silent - M.N.D. III.i (Puck), A.Y.L.I. III.v (Rosalind) and Temp. I.ii and III.i (Prospero) - the places used would probably be the main acting area for the

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1. See Introductory Chapter, p. vii and Chapter Two, p. 91.

2. J. C. Adams however (The Globe Playhouse, 1961, p. 249) believes it might refer to a position in front of the tiring-house wall under the projecting first balcony.

observed and the tiring-house area for the observer. I have already suggested that the words 'into the box-tree' used in T.N. II.v may also indicate the use of the inset or tiring-house area for the Toby group, although it is possible that a practical tree was used, drawn up on a trap in the centre of the stage or placed at one side near one of the pillars. In the eavesdropping scenes in M.A. II.iii and III.i Benedick and Beatrice could have used the balcony or the tiring-house area; but facial expressions and reactions would have been more easily transmitted from a position nearer the audience - from one of the penthouse areas, for example. The triple eavesdropping scene in L.L.L., IV.iii, calls for three hiding-places: the penthouse or the tiring-house area could have been used for the King and Longaville, but Berowne's words "Like a demi-god here sit I in the sky" suggest a perch on the balcony or on a practical tree or on one of the pillars.[1] On a modern stage with an apron and steps leading into the auditorium a producer can place Benedick or Beatrice or Navarre or Longaville beyond the proscenium arch half-way down the steps with a certain dramatic effect. If there were entries and exits via the yard in the Elizabethan theatre, there would probably have been steps also - improvised or permanent.[2] It is just possible these steps were brought into use

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1. Ronald Watkins, On Producing Shakespeare, 1950, pp. 138-9, makes some interesting suggestions for the staging of eavesdropping scenes; but he seems to me to place too much reliance on the Study or inner stage - an area rather hemmed in and too far from the audience for effective rapport.

2. It is unlikely these would have resembled the steps shown in Hodges' sketch of Tieck's reconstruction of the Fortune, 1836, in Shakespeare Survey No. 12, 1959, p. 12; but this sketch does illustrate the point I am trying to make.

in eavesdropping scenes.

These conjectures on the use of Shakespeare's multiple stage, emerging from experience in producing the ten comedies, apply only to the idea of an Elizabethan stage based on the Swan drawing with modifications and elaborations as worked out by Reynolds, J.C. Adams, Hodges, Southern, Irwin Smith and others. Hotson's idea of the Elizabethan stage can be divided into its own set of areas - presumably also five in number: the two levels of the two houses at either end of the stage and the part in between. The eavesdropping areas - four of them - would obviously be at the ends of the houses.

I am aware too that Ronald Watkins[1] has a different conception of Shakespeare's multiple stage based on his own productions and the work of J. C. Adams. He speaks of seven acting areas - the platform, the study, the chamber, the tarras, two window stages, the music gallery. His 'study' is what I call an inner stage or projecting centrepiece; his 'chamber' and his 'tarras' together constitute what I refer to as a balcony. I myself have not enough evidence to postulate anything corresponding to a window-stage, although it is possible that such an area was used in T. of S. V.i and M. of V. II.vi.[2] Taking the Swan drawing as my basis, I have assumed these references to windows refer to part of the balcony. The main difference between Watkins' conception and my own however is that I sub-divide the platform into main acting area, periphery, and penthouse-pillar areas. My suggested divisions arise purely from an attempt to bring experience in producing the

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1. On Producing Shakespeare, 1950, p. 24.

2. See page 236 of this Chapter.

ten comedies into line with only a very general impression of the Elizabethan stage such as one is entitled to assume from ideas based on the Swan drawing.

Summary

A study of Shakespeare's multiple stage as illustrated by the ten comedies suggests the use of five areas - the periphery or skirts of the stage as a possible area for soliloquies or asides, the main acting area for formal dramatic action and speech, the balcony for the observer or stage audience, an inner stage or projecting centrepiece for discovery, hiding, and eavesdropping scenes, and the areas on either side of the stage just under the penthouse near the pillars for scenes of intrigue.

The simplest form of eavesdropping scene probably exploited the discovery space area and the main stage. The more complicated forms may have used the balcony, the penthouse areas, a practical tree, the pillars of the penthouse, and, conjecturally, steps leading off the stage into the yard.

## Settings and Properties: Pageantry and Grouping

In T. of S. and M.W. there are eating and drinking scenes that require a table and some chairs - IV.i and iii (taming scenes) and II.ii and III.v (Falstaff-Ford scenes). In the T. of S. finale the text indicates the use of a table or tables and chairs for the after-dinner banquet: "For now we sit to chat as well as eate". In addition, in T. of S. the lesson scene III.i calls for some kind of seating; in M.W. the first Garter Inn scene, I.iii, the closet scene, I.iv, the buck-basket and Wife of Brentford scenes would all appear to require tables and chairs. Apart from these scenes however the action takes place outside - before the doors of houses

(T. of S. I.ii, III.ii, IV.ii, IV.iv, V.i; M.W. I.i, II.i, III.ii, IV.i) or in the open countryside (T. of S. IV.v; M.W. II.iii and III.i). L.L.L. too is set mostly in the open outside Navarre's palace. Indeed an important aspect of the theme is brought out by the outdoor setting: the King refuses to allow the ladies entry to his court because of the oath he has taken - "You may not come faire Princesse within my gates". In production therefore one stage door becomes associated with the King - the way into his court, and the other with the Princess - the way to her pavilion. Only near the end - for the Pageant of the Worthies - are seats required; and these are presumably brought in during the bridge sequence of dialogue between Armado, the King, the Princess and Berowne (V.ii, 518-540).

In M.A., the eavesdropping scenes in II.iii and III.i, as already shown,[1] exploit different areas on Shakespeare's multiple stage rather than any moveable setting, although a practical tree might well have been brought on. We notice how the text refers specifically to "the orchard" - II.iii.4 and III.i.5. As for indoor scenes, a table and chairs are perhaps needed for Hero's preparation scene, III.iv; the stage must be kept uncluttered for the ball scene II.i, although a table with chairs might have been set within a curtained area; and for the chapel scene IV.i again there would have to be space for the ceremony and pageantry, but an altar would no doubt have been brought in or set beforehand in a discovery space. M. of V. has many scenes that appear to be located vaguely before houses or in the streets of Venice, mostly in the first and second

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1. See p.245. of this Chapter.

acts - I.i, I.iii, II.ii, iii, iv, v, vi and viii; but the casket scenes II.vii, II.ix and III.ii obviously call for a specially pre-set area for the display of the caskets. The trial scene IV.i similarly calls for an area that would give prominence to the duke and his magnificoes, as well as desks and chairs for the clerks.[1] W.T. may well have exploited a throne setting in a special pre-set area in scenes I.ii, II.i and II.iii; and it is possible that this setting would have been slightly elaborated for the trial scene in III.ii with the addition of dock, desks and chairs.[1] Certainly no stage properties are called for in the fourth act where there has to be room for the activities and dance of the sheep-shearing festivity. Most important of all there must be an area prominent but curtained off to be used for the discovery of Hermione as a statue in the last scene.

In M.N.D. the 'frame' scenes in Act One and Act Five would seem to call for some kind of throne setting for Theseus and Hippolyta; but for the rest of the play the pageantry and the balletic movements of the fairies and the lovers require space more than anything else, apart from practical trees and a mossy bank perhaps pre-set within the curtained-off discovery space. The opening scenes of A.Y.L.I., apart from I.iii, are set in open spaces adjoining houses as indicated by the dialogue - "Here in your orchard" (I.i.44), "Here is the place appointed for the wrestling" (I.ii.155); and the change to the forest is similarly marked by the dialogue - Duke Senior's speech opening II.i, and Rosalind's announcement, II.iv,15

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1. G. F. Reynolds, in The Staging of Elizabethan Plays, 1940, p. 82, draws attention to the frequency with which a trial setting is used in the Elizabethan stage.

"Well, this is the forest of Arden". As in M.N.D., no stage properties are called for in A.Y.L.I., except perhaps practical trees, a mossy bank, a log or tree stump - particularly for the banquet scene II.vii. In T.N. perhaps some kind of throne setting for the formal Orsino and Olivia scenes would have been used to suggest the air of detached romanticism in I.i, I.iv, I.v, II.iv; for the revelling scenes I.ii and II.iii a table and chairs would be required; and for the box-tree scene II.v perhaps a practical tree would have been used. The other scenes are set vaguely in the open, and, like the other open-air scenes already referred to, require above all space for the movements of the intrigue and the pageantry.

Of all the ten plays examined, only Temp. seems designed to exploit complicated devices such as equipment for the 'heavens' to lower Juno in the masque scene IV.i and Ariel in the harpy scene III.iii, and the trapdoor to enable the table with the banquet to appear and disappear.[1] Apart from these scenes, which, as I have already indicated, can also be staged without special machinery,[1] the setting remains relatively simple, requiring only a possible use of the balcony as part of a ship for the opening storm scene and for Prospero's appearances in III.i and III.iii, and some kind of pre-set area or centrepiece with curtains to serve as cave throughout the performance and as discovery space in the finale.

Summary and Commentary

It is clear from all this that moveable properties were required and used in Shakespeare's comedies; but it would seem

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1. See Chapter Four, pp. 166-167.

that these were mostly of the lighter kind that could be moved on and off the stage swiftly by way of the two doors or by way of the trap, perhaps during the playing of music, almost certainly without marking unnecessary pauses. The descriptions given by Reynolds[1] and Hodges[2] do suggest that fairly heavy properties must occasionally have been used on the Elizabethan stage; but these ten comedies do not seem to depend for their main dramatic impact on any such heavy moveable properties. Indeed production of the plays has demonstrated rather the need for using the minimum of stage properties and for using a semi-permanent setting to attain the rhythm and pace suggested by the texts.[3] Ronald Watkins,[4] thinking in terms of the seven acting areas already referred to,[5] believes that the Elizabethan stage used a method of scene rotation which enabled the story to flow from one acting area to another. Such a method would certainly help to locate scenes more distinctly and mark off one scene from another. Accurate location is not important in Shakespearean drama however;[6] and the use of different points of entry and exit which I have indicated would and does in

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1. The Staging of Elizabethan Plays, 1940, Chapter IV.
2. The Globe Restored, 1953, Chapter V.
3. After discussing the principles and problems of the staging of Elizabethan plays, G. F. Reynolds, in The Staging of Elizabethan Plays, 1940, p. 189, concludes: ". . .the basic principles were scarcely realism at all, but ease and speed and clarity.
4. On Producing Shakespeare, 1950, pp. 34-35.
5. See p. 246 of this Chapter.
6. Richard Southern in The Open Stage, 1953, discusses and illustrates the 'placelessness' of the stage on which Shakespeare's plays were originally presented.

practice help to achieve the effect of flow and continuity. To me what emerges most distinctly is the pattern of the whole play perceptible through the inter-relation of scenes and themes, the expanding and contracting of the action, the build-up to climax and ritual, the pageantry, the complicated choreography, and the grouping in depth.[1] All this suggests a stage free from heavy encumbrances, a stage where there can be easy movement according to definite patterns, and where moveable properties can be set and removed quickly without interrupting the flow of the play. It seems to me this is possible only by full exploitation of the platform itself, at times divided into separate areas, at times used as an organic whole.

Multiple Settings: the Centrepiece

This does not mean that the stage for which these ten comedies were written was without spectacular stage effects. Reference was made in the introductory chapter[2] to the splendid décor of the Elizabethan theatre - the painted pillars and ceiling, the colourful hangings and arras. It is likely that any moveable settings such as thrones, chairs and tables, and settings or properties revealed in a discovery space would have been similarly decorated. Apart from the question of the placing and removing of properties on the main part of the stage, however, we have noticed how in three plays the development of the theme leads to the discovery of a group, a figure, or an important property - within a special setting.

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1. Watkins, On Producing Shakespeare, 1950, p. 24 and p. 132, shows how the sight-lines from the audience in the Elizabethan theatre gave a three-dimensional rather than a pictorial effect.

2. See p. xvi.

When we consider the thematic significance of the discovery of Ferdinand and Miranda playing at chess in Temp. V.i, the revealing of the caskets in M. of V. II.vii, II.ix and III.ii, and above all the revealing of Hermione as a statue in the last scene of W.T., we realise that whatever area was used must have had a prominent position and an aesthetically appropriate décor. These discovery scenes could have been effectively prepared on one of the houses described by Leslie Hotson; but the linear profile acting and grouping required on his stage would not to my mind have been nearly so effective as revelation of the setting within a centrepiece in three-dimensional grouping.

This use of a centrepiece as a discovery area, although found in only three of the ten plays, seems to me to afford a clue to the staging of these and other comedies and an illustration of Shakespeare's limited use of the technique of multiple staging or décor simultané. Clearly, in the three examples cited, the principle of décor simultané is exemplified: the area must be pre-set; and it seems to be possible that there may have been extension of its use. Given this kind of centrepiece in the form of an inner stage with curtains, or preferably a projecting structure with balcony, specially decorated pillars, and curtains, one finds solutions to some of the problems of the changing settings in the comedies. The centrepiece in W.T. can be used for a throne effect in the first movement and perhaps an entry point in the second movement, before being used in the final movement for the statue scene. The centrepiece housing the caskets in M. of V. can be re-arranged and brought into use in the trial scene as a setting for the duke and his magnificoes. The centrepiece in Temp. can be

adapted for use as part of a ship in the first scene, as Prospero's cave for most of the play, before being used as the discovery space in the finale. In M.A. it is the obvious place for an altar or for a stained-glass window effect in the chapel scene, and for the monument in the sepulchre scene, as well as an entry point for the ball scene and the finale. In M.N.D. it would provide an appropriate throne setting for Theseus and Hippolyta in the frame scenes in Act One and Act Five, and it could be adapted for use as the brake or the bank in the Titania-Bottom scenes. In A.Y.L.I. it would certainly provide an effective entry-point for Hymen in the finale, and might even be used for the entry of Duke Frederick and his attendants in I.ii. In T.N. it could provide throne settings for Orsino and Olivia, as well as a prison setting for Malvolio in IV.ii and an effective point of entry for him in the finale In L.L.L. it would form a dramatic frame for Mercade when he appears to interrupt the pageant.

Summary

Experience of producing Shakespeare's comedies on a modern stage with an apron does not necessarily prove anything about the settings and décor of the Elizabethan stage. Nevertheless it is interesting to record one's impressions of the pattern that seemed to emerge. Moveable properties used in these ten plays seem to have been relatively simple and light: they could be set and removed swiftly without interfering with the flow of the play. Increasingly however one felt the tendency to design some kind of centrepiece usually incorporating a balcony with steps; and increasingly one achieved an economy and a cleaner dramatic effect in adapting that centrepiece for various purposes throughout the play. This aspect

at least of décor simultané emerged, and with it perhaps an important principle of one method of producing Shakespeare's comedies that might have been used in his own day.

Kind of Stage Suggested

From a study of these plays, one forms an impression of a theatrical technique whereby movement and grouping in depth were synchronised with the dialogue and action of the play, whereby the rhythmic and dramatic power of the movement and placing of characters could be intimately perceived and felt by the audience round about,[1] whereby dramatic action was unfolded swiftly, building up to moments of tension, pausing at times on a visual image for climactic or lyrical effect, and leading finally to a significant act of ritual or pageantry. It is difficult to see how a stage with a transverse scenic axis could achieve these effects. On the other hand one feels that a stage capable of achieving these effects would require more than the two traditional doors as shown on the Swan drawing. There may well have been entries and exits from a central point for ceremonial or ritualistic effects, and entries and exits through the yard for processional or humorous effects.

There emerges also the impression of a multiple stage technique whereby different areas were used simultaneously to contribute to a composite dramatic action. These different parts of the Shakespearean stage resemble the different parts of a chorus or orchestra

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1. In an article in The Observer of 2nd September 1962, on the theatre in Stratford, Ontario, John Wain wrote: ". . . The Elizabethan theatre is a participation-art, whereas the modern picture-frame is a consumer-art."

in building up a composite musical effect. Whereas development of the main lines of the play would tend to be shown on the main acting area, and the more emotional, choric and lyrical aspects expressed more intimately on the periphery of the stage, the formal, symbolic, illuminating aspects would tend to be illustrated by the use of a decorative centrepiece revealed at or emerging from the centre of the tiring-house wall. The use of such a centrepiece in which a scene could be pre-set suggests a form of décor simultané that would perhaps have cut out the need for the heavier kind of scene changing during the performance and thus have contributed to the unbroken rhythmic flow that seems to be demanded by these ten comedies.

## II. PRODUCTION OF SHAKESPEARE'S COMEDIES TO-DAY: SUGGESTIONS ARISING FROM THE STUDY OF THE TEN PLAYS

### Three-Movement Form and the Interval

My conclusion that the plays can be analysed in terms of a three-movement form arises purely from considerations of dramatic shape and rhythm; and I hope I have made it clear that the majority of these ten plays are so constructed that these movements have close inter-relationship with one another and indeed at times tend to shade into one another. I would not therefore recommend as a general rule that there should be two intervals, although G. Wilson Knight seems to favour this.[1] My own experience has prompted me more and more to let the play unfold itself right up to and just beyond the great climax or a great climax in the epitasis, before breaking for an interval.[2] Indeed I have seriously considered at times the idea of

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1. Principles of Shakespearian Production, 1949, p. 55.

2. Shakespeare "rarely cares to draw breath until he has reached the crisis" - William Poel, Shakespeare in the Theatre, 1913, p. 42.

a performance without interval, but have felt that this plan might defeat the purpose behind it - to enable the rhythmic and structural lines of the play to throw up its overall meaning.

My general impression that there should be only one interval does not apply to all ten plays. I believe for instance that plays like M.W. and the three satire-romances might benefit from having two definite breaks - for different reasons. M.W. is so loosely constructed that two intervals occurring at points which throw into high relief the main Ford-jealousy theme are of considerable value in bringing out both shape and message. A.Y.L.I. and M.N.D. are both 'greenwood' plays:[1] the middle movement is played out in a setting that has symbolic as well as psychological significance; the first and third movements show the transition towards and back from that setting. Two intervals here would likewise help to bring out meaning and pattern. T.N. has a complicated construction because of the increasing importance of what begins as a sub-plot: an interval after the strongly thematic 'cakes and ale' scene would help to anticipate the power with which the Malvolio theme is to be developed; and an interval after the melodrama of the arrest and the highest point of the confused-identity situation (III.iv and IV.i) would keep the main lines of the plot clear.

On the other hand, T. of S. seems so episodic and conventional at the beginning that it would be a pity to break into the more full-blooded pattern that develops with the coming together of Katherine and Petruchio until the end of the second movement when the wedding romp has given way to the sedate Bianca tailpiece (III.ii). W.T.

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1. See pp. 135-136.

should be allowed to develop unchecked to the end of the trial scene III.ii - the conclusion of my first movement; but the transition scene III.iii must be tagged on as a tailpiece. The sixteen years' break that so worried some of the earlier editors seems designed specially to justify an interval here. The first and second movements of M.A. and M. of V. are so closely inter-related and there is such an inevitable or relentless pace developed that there can be no break before the end of the second movement. In M. of V. the alternating pattern seems to demand an unbroken build-up to the third act; and in M.A. the close connection between the satirical and romantic elements and the swift development of the melodramatic element require unbroken presentation up to the chapel scene (IV.i). Theatrically an interval in M.A. at this point ending with a return to musical themes played at the opening of the scene can be very effective. Despite the mono-figure patterning at the end of Acts I and III in L.L.L. it would be inadvisable to mark a definite break at the end of Act III (the conclusion of my first movement), because the climactic effect of Act IV as a whole and of IV.iii in particular would be spoiled: IV.iii, which concludes the second movement, is so obviously a turning point and so effectively exploits the charm of the play that an interval here is not only dramatically right but tactful. Temp. is too short and too tightly wrought to have more than one interval: the harpy scene III.iii, at the end of my second movement, leaves the audience with the appropriate atmosphere of melodrama, supernatural and reassurance.

Summary

As a rule the play should be allowed to develop its action without a break up to the end of a great or the great climax in the

epitasis - at the end of the third act or beginning of the fourth, usually at the end of my second movement. In some plays however it is an advantage to allow the three-movement form to mark two intervals in order to bring out the theme or pattern more clearly.

Methods of Staging: Props: Music

This method of planning a production of a Shakespeare comedy according to structural and rhythmic lines of development presupposes there can be no curtain drops at the end of any acts or scenes. I assume that the method of presenting Shakespeare with many short intervals for heavy scene changing is now accepted as out of date and completely alien to the spirit of the plays. This leaves broadly speaking two methods of staging to be discussed - the first involving the use of a traverse curtain dividing the stage roughly into two parts, and the second using the stage as an open stage all the time, exploiting different areas and points of entry and exit but using no curtain except that covering an inset or centrepiece at the back.

The principle of alternation of scenes and the use of the traverse curtain may owe something to Carl Brodmeier's alternation theory, now discredited, that Shakespeare's plays were so divided as to allow scenes to be acted alternately on full stage and in front of the traverse. Brodmeier assumed that the Elizabethan stage was divided by a curtain suspended between the two great stage pillars.[1] The traverse method is effective in presenting a series of scenes that alternate between two settings or between the main and the sub-plot as in M. of V. Acts I and II and T. of S. Act IV. It can also be

1. Hodges, The Globe Restored, 1953, p. 25.

used to advantage in plays like T.N., M.N.D. and M.W where the play follows the fortunes of different groups of characters in a series of short scenes. The traverse method imparts something of the fluidity and speed of the cinema film: a scene can be pre-set behind the curtain so that a front-stage scene can give way quickly to a full-stage scene and vice versa.[1] Its weakness lies in the restricted space allowed for scenes played in front of the traverse, and the consequent minimising of their importance.

The other method is the one used most frequently in the professional theatre to-day and would appear to be nearer to the Elizabethan method. No curtain is used: players come on and present their scene; they have scarcely disappeared when another group comes on to present the next. Any adapting of the set or any placing or removing of props is swiftly done as players are leaving or entering, sometimes as lighting and thematic music ensure continuity and perhaps anticipate the mood of the following scene. It seems to me that this second method facilitates the pageantry and the grouping more, ensures an unbroken flow and speed of transition from one scene to another, and gives greater scope for the display of ritual and ceremony. Having experimented with both the traverse and the open method myself, I feel the second better transmits the spatial and dynamic nature of these plays, while the first is better suited to presenting a tableau effect.

Wilson Knight[2] points out that music used as an overture may

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1. G. Wilson Knight, Principles of Shakespearian Production, 1949, pp. 54-55, deals fully with the advantages of the traverse system.

2. Op. cit. p. 55.

clash with music that is an essential part of the play, and I think this is a real danger: the music plot must be considered as a whole and carefully synchronised with action. What I have found particularly effective however is the very sparing use of musical themes appropriate to a mood or character, played briefly between scenes or before and after the appearance of a character, while the movement of players or adjustment of props goes on. This kind of musical interlude can be fitted more easily into the first scenes of the play: the need for it dissolves as the pace of the play accelerates; but towards the end the relaxation of tension may call for it again, either as music specially indicated in the text or as an effect appropriate to the atmosphere.

Summary

Three-movement form can be indicated both by the traverse curtain method and the open method of production, but not by the old-fashioned curtain-drop method. The traverse method divides the stage into two parts and is particularly effective in presenting scenes arranged according to an alternating pattern. The open stage method gives greater freedom of movement and better transmits the spatial and dynamic nature of the plays.

Music may be specially indicated in the text or it may be added between scenes to intensify or anticipate mood or atmosphere. Provided they do not clash with musical effects that arise from the play itself, the sparing use of musical themes can help in the creation of atmosphere.

Points of Entry and Exit: Movement: Adapting the Stage

The main points of entry would be two doors or two apertures situated on either side of the back wall or at either corner of the

back stage, and perhaps also a centre back aperture for ceremonial entries. For scenes of the supernatural, or of stealth, for interludes, some kind of wing entry on either side gives the necessary ease and slickness of movement. Where a company of players arrives in procession or where comic characters enter with significant movements or business, it is sometimes effective to use what would correspond to the conjectural entry through the yard in the Elizabethan theatre - an entry through the audience down one of the aisles on to the stage. This entry may be timed for a point in the play where there is a slight pause, in which case thematic music can be effectively used during the procession. The aisles can also be very effectively used for frenzied or excited or farcical exits.

The problem is not so much constructing an Elizabethan stage within a modern theatre as allowing the free movement, smooth transition from scene to scene, and the quick pace that seem to be so often demanded by these comedies. Nevertheless it is significant that many picture-frame theatres have been adapted by the building of some form of apron extension to bring players nearer the audience.[1] I have myself experimented with forestages and platforms built out from the picture frame and leading off the stage into the auditorium, and have found them theatrically effective for presenting scenes of tension, melodrama, and broad comedy, as well as soliloquies.

Summary

A variety of points of entry are suggested for different purposes: the doors situated at either side or corner of the back wall

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1. Cécile de Banke deals with the adaptation of a picture-frame stage and a bare platform in a hall, and shows how a forestage can be built out from these - Shakespearean Stage Production, 1954, pp. 55-57.

for normal entries, a centre back aperture with or without steps for ceremonial entries, a wing entry for quick, stealthy or mannered appearances, entry by the aisle for processions or humorous acts.

The addition of a forestage to a proscenium arch theatre helps to make more effective scenes of tension, melodrama, broad comedy and soliloquies, and to extend the range of multiple stage action.

Multiple Action: Figure Grouping: Nature of 'The Set'

Mention has been made of the number of scenes or sequences in these plays in which one group or person watches a second, in which one character comments on an action in dumb show going on in another part of the stage, and in which the stage is being used to present two or more separate pieces of action at the same time. For this kind of multiple-staging effect a forestage again is invaluable: it enables action to take place beyond the proscenium arches, on the apron itself, and even on the steps leading to the auditorium. A back balcony with centre steps or steps on either side also helps to extend the possibilities for this kind of effect.

The significance of figure grouping in these comedies has already been dealt with; and it would appear from my study that the placing of groups of characters is not entirely left to the aesthetic sense or whim of the producer: it is rather his task to interpret the text in terms of the grouping and movement that emerge from it. Indeed a consideration of grouping and statuary technique, multiple action technique, pageantry and ritual, seems to suggest that Shakespeare's text often indicates the visual as well as the

oral pattern of any given scene or sequence.[1] This raises the whole question of the relationship of the grouping and carefully organised movement to a specially designed set and stage furniture.

From what has been said about presenting the plays in rhythmic movements, about freedom of movement about the stage, about the swift placing and removing of props, and now about the paramount importance of the group and the action, one very important principle emerges: there can be no occasion for elaborate sets and heavy stage furniture in these ten comedies. Constantly one finds in producing these plays that there must be space for movement - whether in the form of dancing, pageantry or elaborate ritual. Moveables - tables, chairs, thrones - there must be where required; but the permanent setting which one finds oneself designing for each play tends to be built out from the back area - from the back wall and back corners.

Summary

It is suggested that the producer should interpret the text in terms of the grouping and movement that emerge from it: frequently Shakespeare's text seems to indicate the visual as well as the oral pattern of a sequence or scene.

From the idea of tracing a three-movement form in the plays, from the impressions of speed and changes in flow, from the paramount importance of the grouping and the action, from the constant need for space, there emerges this important principle: there can be no occasion for elaborate sets or heavy stage furniture.

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1. See Chapter Five, Section IV, pp. 206-235.

The Language: Speaking the Lines

In these ten comedies, where the pace is often fast, where there is quick transition from scene to scene, the language must be used with a like flexibility, variety and ease. For the kind of witty dialogue one finds in M.A., T. of S., T.N. and M.W., for the rhetorically patterned conversations à trois or à quatre one finds in M.N.D., A.Y.L.I. and L.L.L., an ability not merely to speak fast and to relax at times, but to reproduce varied pattern in speech is essential. If one takes a sample of the dialogue in any of these plays, say the Sebastian-Antonio passage in Temp. II.i, or the more varied pattern in the duologues in A.Y.L.I. III.ii, or the iterative kind used in the Falstaff-Brook scenes in M.W., one finds it necessary to work out the shape, the build-up, the rallentando of a conclusion, and the throw-away quality of a tailpiece.

This is true also of the long speeches whether they be the racy prose speeches of Falstaff in M.W., the lyrical passages in A.Y.L.I., T.N., M. of V., the tortured impassioned outbursts of Leontes in W.T., or the philosophical set pieces of Prospero in Temp. Shakespeare's language has often subtle constructions and is almost always highly patterned. The variety in grouping and dramatic structure has its equivalent in the architecture of the prose and verse speeches. To reproduce the text in speech one must combine a natural conversational ease with the powerful ringing qualities of the orator and the subtler music of the poet; but in addition the sense of the often complicated grammatical structure can only be transmitted by full use of different tones, pitch levels, pauses, and the bringing out of key words and phrases.

The producer often feels the pace too slow in the course of the production of a Shakespeare comedy; but there is danger in speeding up the speaking before the pattern has been fully understood. Nevertheless speeding up there must be, for Shakespeare's language calls for athletic qualities. If the pattern is clearly indicated, if the voice points the key words and imagery, if the actual speaking reflects the zest of the dialogue, a quick delivery and a fast tempo of production are to be preferred to the kind of production that goes with speech too carefully and too artificially articulated. The speaking of the lines of a Shakespeare comedy is intended to and should match the power, variety in pace, and the shape of the drama as a whole.

Summary

The variety in grouping and dramatic structure has its equivalent in the architecture of the dialogue and of the prose and verse speeches. The speaking of the lines of a Shakespeare comedy, it is suggested, should match the power, variety in pace, and the shape of the drama as a whole.

## Pauses, Control and Total Impression

Pauses in the dialogue, pauses for acts of ritual, rhythmic pauses within the general shaping of the play - these are the more effective for occurring within performances that have a varied pattern of speech. But the kind of pause externally created to exploit a player rather than interpret his part, the kind of pause that is dependent on external business and the prolonging of a comic situation is to be avoided if the producer wishes to reproduce the shape and essence of the play and leave the audience with a sharp

unblurred total impression. Throughout the production of a Shakespeare comedy there is a constant need to control the speaking, the acting, and the action, so that each character, each move, each piece of dialogue or passage, fits into the scheme of the play as a whole. It is clear from the texts that Shakespeare modulates back almost invariably to a balanced tone, to a firmly controlled concluding statement or demonstration. It would be wrong I think to allow the purely or broadly comic element or any one character to destroy the balance and the pattern, unless Shakespeare clearly intends this to happen. The last point that emerges clearly from a study such as this is that producer and players must discover not only the shape and rhythms of individual scenes, speeches and actions, but also the overall dramatic scheme, pattern and significance of the comedy they are interpreting.

Summary

Pauses for acts of ritual, rhythmic pauses in dialogue or in speeches are part of the essential pattern of the play; but pauses introduced to exploit a player or to enable him to prolong comic business interrupt the flow of the play and are therefore to be avoided.

Just as the texts show how Shakespeare deliberately modulates to a balanced controlled tone, so there is constant need to balance and control the speaking, the acting and the action, and to fit these into the general scheme of the play.

Final Comment

In dealing with plays like these ten comedies, in which the structural and dramatic patterns are so designed dynamically to throw up the dominant themes and motifs, the modern producer must I think be prepared to adapt his stage, his methods of staging, and, if necessary, his whole conception of the art of theatre, in order to reproduce these patterns.

# P O S T S C R I P T

An artist expresses himself through his skill in the particular art form he has chosen. He may grumble at its limitations; he may rejoice in its freedom and scope. The ten comedies cannot be fully expressed except on the instrument for which they were designed: the work and its medium are closely linked together. Shakespeare appears to have been fascinated by the art of the theatre - perhaps because of its power, perhaps because of its sheer entertainment value, perhaps because of its liberation from the restricted and narrow vision of ordinary life. He exploits its advantages to the full, sometimes straining its resources in so doing; but a great artist is bound on occasion to attempt to break the artistic mould, however well designed and varied in pattern that mould may be. We are aware of the crude shifts; Shakespeare is aware of the crude shifts; but he uses them as an advantage - to establish still closer contact with the audience by admitting that this is after all only a play.

Shakespeare's comic art is a bustling, dynamic thing: it spills all over his stage in a variegated pattern and yet can come to rest on a visual image or a tableau that expresses the conflict, idea or symbol that is being presented. The stage, we might say, is only his medium: what is more important is what he has to say in the text. But these ten plays seem to show how closely the art form is bound up with the message: the text is the technique as well as the story. That is justification for examining the features of the conjectured Elizabethan stage and for working out the play in terms of that stage. But the matter cannot rest there: the

patterns that seem discernible in a study like this point to some sort of interpretation of life. Emotional, intellectual, aesthetic, sociological and moral problems are presented in vivid theatrical terms; and the result is so dazzlingly simple that we are inclined to see only farce, melodrama, romance, masque, where there is also a long vision going back beyond romance to ritual, and forward from contemporary life to a future golden age. A strongly moral and ethical tone pervades these comedies: in the dramatic demonstrations and ritualistic acts of the finale Shakespeare clearly takes sides - he condemns and condoles; and he clearly leads us theatrically to a controlled, balanced, picture of a harmonious society. Herein I think he differs from the traditions and stock conventions he borrows from - those of Old and New Greek Comedy, Latin Comedy, and the learned and the popular Italian comedy. His bustling spirit expresses itself naturally in vis comica and his humour is attracted by the petrified absurdities of the commedia dell' arte types. His stage is admirably suited to exploit these qualities; but he constantly seeks a solution, constantly moves towards a more balanced viewpoint or towards the sanity of a universal or social pattern.

He is not uninterested in the individual: the mono-figure technique I have demonstrated shows how he uses his art to throw up personal problems and dilemmas; and the tendency to pinpoint the odd man out at the end of the finales illustrates his increasing concern with the individual who cannot fit in. Moreover the dynamic aspect of character chimes well with his conception of theatre: the attraction of Petruchio, Beatrice, Rosalind, Falstaff, is not so much a matter of character as of pace - vigour and variety

give life to the play on the stage. Yet these characters cannot escape the destiny of the theatre - which may be an exaggerated or distorted view of life itself. In the end the individual becomes part of a pattern: the emphasis is not on the mono-figure but on the expanding development of the anagnorisis and on the final ceremony that lights up the theme. The problem emotionally and intellectually presented is transformed and re-expressed morally, sociologically, aesthetically - in terms of civilised pattern, of folk-lore, of prehistoric ritual, of religious ceremony.

My impressions of these ten plays are inextricably bound up with the personalities of the young people who enabled me to stage them. At home in tutorials there were occasions when we laughed at the inconsistencies in the text, discussed learnedly the crude shifts and the unsteady characterisation that Shakespeare gets off with. At rehearsals it was a different matter: near the performance date, perhaps the night before, as costumes and music began to have their effect, the play took on a life of its own, as if it were making us part of its pattern. We were held by the power that emanated from climactic or lyrical situations or from ritualistic sequences that contained the heart of the play's mystery. A producer feeling the play taking shape under his hands experiences something of the exhilaration a conductor must feel in helping to recreate the beauty of form and the aesthetic and intellectual strength of a Beethoven symphony. The thing comes to life within its own medium - not because it is done perfectly, but because it has been interpreted in terms both of its essential spirit and of the medium for which it was intended.

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Texts:


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Charles Praetorius(1886)
Facsimile of 1623 Folio
Arden ed. G. Trenery (1924)
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Texts:


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(Shakespeare Quarto Facsimiles No. 2)
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Facsimile of 1623 Folio
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Texts:


Facsimile of 1623 Folio
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Complete Oxford


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Traversi, D. An Approach to Shakespeare (1938) 2nd Edn. 1957
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Texts:


Facsimile of Quarto: A Midsommer nights dreame (Fisher Quarto 1600)
Facsimile of 1623 Folio
New Cambridge ed. A. Quiller-Couch and J. Dover Wilson (1924) Reprint 1940
Complete Oxford


Studies:


Barber, C. L. op. cit. (Shakespeare's Festive Comedy)
Bradbrook, M. C. op. cit. (Shakespeare and Elizabethan Poetry)
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Wilson, J. D. op. cit. (Shakespeare's Happy Comedies)

## VIII. AS YOU LIKE IT

Texts:

Facsimile of 1623 Folio
Arden ed. J. W. Holme (1914) 2nd Edn. 1920
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Complete Oxford

Studies:

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## IX. TWELFTH NIGHT

Texts:

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